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T R A V E L S
THROUGH
GERMANY, HUNGARY,
BOHEMIA, SWITZERLAND,
ITALY, and LORRAIN.

Containing an accurate
D E S C R I P T I O N
OF THE
P R E S E N T S T A T E
AND
C U R I O S I T I E S of those **C O U N T R I E S.**

Together with
Their Natural, Literary, and Political **HISTORY**;
Mechanics, Painting, Sculpture, Architecture, Medals,
and Antiquities.

Illustrated with Copper-Plates.

By **JOHN GEORGE KEYSER, F. R. S.**

To which is prefixed,
The LIFE of the AUTHOR,
By **M. GODFREY SCHUTZE**, Member of the Royal
Academies of Berlin and Copenhagen.

Translated from the Hanover Edition of the German.

V O L. III.

L O N D O N:
Printed for the **EDITOR**,
And sold by **J. SCOTT**, at the *Black Swan* in *Pater-noster-row*.
M.DCC.LVIII.

TRAVELS

OF

JOHN W. FULTON

IN A VISIT TO THE

WEST INDIES

IN 1846

BY

JOHN W. FULTON

OF THE

ARMY

AND

NAVY

OF THE

UNITED STATES

OF AMERICA

NEW YORK

1847

Published by

JOHN W. FULTON

OF THE

CONTENTS

OF THE THIRD VOLUME.

LETTER XLIX.

*ACCOUNT of the religious Structures, and of the
Papal Palaces at Rome,* I

LETTER L.

*The foregoing Account of the religious Structures and
Papal Palaces in Rome continued; wherein St. Pe-
ter's Church, the Vatican, and the Castle of St.
Angelo, are particularly described,* 61

LETTER LI.

*The Account of the religious Edifices and Papal Palaces
in Rome, concluded,* 104

CONTENTS.

LETTER LII.

The most remarkable Piazzas, or Areas, Bridges, Gates, Palaces, and other Structures in Rome, described, 126

LETTER LIII.

The Villas and Gardens in and near Rome, described, 182.

LETTER LIV.

An Account of Tivoli, Fiescati, and the Parts adjacent to Rome, 207.

LETTER LV.

The Remains of Antiquity at Rome, described, 216.

LETTER LVI.

Journey from Rome to Naples, 237.

LETTER LVII.

The natural Curiosities in the Kingdom of Naples, described, 249.

LETTER LVIII.

Observations on the City of Naples, and its principal public Buildings, 269.

LET-

CONTENTS.

LETTER LIX.

*Account of the principal Churches, and other religious
Structures in the Kingdom of Naples,* 275

LETTER LX.

*The natural Curiosities and Antiquities near the City of
Naples, towards Puzzuolo, Baia, Cuma, Miseno,
&c. described,* 310.

TRAVELS

COPIES

LETTER

TO THE
HONORABLE
MEMBERS OF THE
LEGISLATIVE
COUNCIL
OF THE
STATE OF
NEW YORK
IN
ANSWER
TO A
RESOLUTION
PASSED
AT THE
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HOLDEN AT
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TRAVELS

THROUGH

GERMANY, ITALY, SWITZERLAND, &c.



LETTER XLIX.

Account of the Religious Structures, and the Papal Palaces, in ROME.

SIR,

 HE Parish-Churches, in the *Roman Catholic* Parts of *Christendom*, were, in the Pontificate of *Paul IV*, computed at two Hundred and forty-eight Thousand, and the Convents at forty-four Thousand. And, as succeeding Ages have rather increased than diminished the Number of these Structures, it is natural to conclude that *Rome*, being the Residence of the visible Head of the *Roman Catholic Church*, must be crouded with Churches, in Proportion to the Number of its Inhabitants. It would not be an easy Task to give a Catalogue of all the Convents, Chapels, Oratories, Hospitals, Seminaries, &c. in *Rome*, besides eighty-two Parish-Churches; it will, therefore, be sufficient for my Purpose to mention those only which deserve Attention, and which I visited myself. But, as it is impossible to view these Structures

tures according to their Situation, many of them being, at certain Times, shut up, I shall describe them in alphabetical Order.

The Church of St. *Adrian*, in the *Campo Vaccino*, is erected on the Spot where anciently stood a Temple of *Saturn*. It is decorated with several Pieces of fine Paintings, and, before the high Altar, are two elegant Pillars of *Porphyry*.

St. *Augustine's*, though small and dark, is adorned with some beautiful Paintings, among which a Picture of the Prophet *Isaiah*, by the celebrated *Raphael*, is highly esteemed. In the Chapel *Pamfilii*, is a beautiful Group in white Marble, representing St. *Thomas* of *Villa Nova*, giving Alms to a poor Woman, having an Infant sucking at her Breast. The Drapery and Face of the Woman are finely expressed; but it would have been more properly adapted to its Situation in a consecrated Structure, if the Breasts of this beautiful Beggar had been less exposed. It was begun by *Melchior Gofar*, or *Cassa*, a Native of *Malta*, and finished by *Hercules Ferrata*. The Tabernacle, on the high Altar, is covered with *Amethysts*, *Agate*, *Jasper*, and a Variety of other precious Stones; the Pillars are of *Alabaster* finely variegated with *Red*, resembling Flowers. The Altar, in the Chapel *della Crociata*, is decorated with black Pillars of *Touchstone*, finely wrought; and, among other Monuments, is an elegant one erected to the Memory of Cardinal *Imperiali*, who died in 1673. A soaring Eagle is represented as removing the Cover of the Coffin, in the Manner of a *Roman* Apotheosis. The Figure of this Bird, being the Arms of the *Imperiali* Family, is placed here very appositely. On one Side of the Coffin stands *Time* with his Hour-glass, and on the other *Death*; both of white Marble.

Several Persons of Learning are interred in this Church, particularly the Historian *Panvini*, and the learned Cardinal *Norris*.

At the Entrance of the Church is a marble Group, representing the Angels *Gabriel*, *Michael*, and *Raphael*, supporting the Vessel which contains the Holy Water.

I had almost forgot to mention a *Madonna*, placed on the high Altar, and said to have been done by St. *Luke*. When I consider the great Number of Pieces I have seen at different Places imputed to this Evangelist, I am at a Loss to

conceive

conceive how he could have Time to do any Thing else. There are, indeed, a Multitude of Pictures done by *Raphael*, *Rubens*, and other great Masters; but it should be remembered, that they not only employed their whole Time in Painting, but had a great Number of Disciples, who worked under the Eye of their Masters, who only gave the finishing Strokes to the Piece; neither of which can, with any Appearance of Truth, be said of *St. Luke*. Persons of an enthusiastic Turn of Mind consider *St. Luke's* Pieces as inestimable; but all Men of true Taste in Painting prefer those of *Raphael*, *Rubens*, *Vandyke*, and others, to those of the Saint. This Declaration will hardly be reckoned a mortal Crime, as the famous *Carlo Maratti*, who was doubtless a good Catholic, did not scruple to say, that if he had been cotemporary with *St. Luke*, he could have given him some good Lessons in Painting.

The Church of *St. Agnes*, on the *Piazza Navona*, is not remarkably large, but very elegant; the Architecture of the Palaces on both Sides, being the same, greatly adds to the Beauty of its external Appearance. It is of an oval Figure, and its Roof supported by eight large *Corinthian* Pillars of red and white Marble, and decorated with a great Number of Bas-Reliefs; the Pillars over most of the Altars, notwithstanding their Largeness, are of one intire Block of Marble. On the high Altar is a Group of twenty Figures, twelve of which are in Alto-Relievo, representing the Birth of *St. John the Baptist*. From hence you descend by Stairs to the *Locus Turpitudinis*, or Place where *St. Agnes* was in Danger of being ravished by two Soldiers, but who were diverted from their wicked Purpose by a sudden effulgent Ray of Light; and, in the mean Time, the Hair of *St. Agnes* grew to such a Length, as to shroud her whole Body, that nothing of her Nakedness was perceptible. This Trans-action is represented in a Basio-Relievo of white Marble, placed on an Altar erected on the Spot. In this Piece the Beauty and modest Bashfulness of the Martyr are finely expressed. The Cupola is elegantly painted by *Ciro Ferri* and *Pasqualini*. If there be any Fault, it is being too much crouded with Saints and Angels. The Situation of the Church of *St. Agnese Fuori di Porta Pia* is such, that you descend forty-eight Steps to enter it. The Sides of these Steps are decorated with old Inscriptions and Basio-Relievo's,

found in the Catacombs near this Church, now called *Cimiterio di St. Priscilla*, and said to be the Burial-place of the Martyrs among the primitive *Christians*. But I soon discovered, among these Inscriptions, one having the initial Letters *D. M. Diis Manibus*, which sufficiently demonstrate that it never was placed on a *Christian* Sepulchre. Nor is it difficult to prove from Antiquity, that the Temple of *Næmia*, the ancient Goddess of Funerals, stood near this Spot. I shall have Occasion to mention the Catacombs more at large, when I describe the Church of *St. Sebastian*. Those near the Church of *St. Agnes* are very much decayed; but the Church merits Attention, as it contains a great Number of fine marble Pillars, and other elegant Decorations. The high Altar is composed of *Pietre Commese*, or *Florentine* Work, representing Birds, Flowers, and the like. A Statue of Brass gilt, representing *St. Agnes*, in a Mantle of *Oriental* Alabaster, is placed in this Church under a Canopy supported by four Pillars of Porphyry finely polished.

The Regular Canons of *St. Salvadore* officiate in this Church; and here the Lambs are kept, of whose Wool are composed the consecrated *Pallia*, or Palls, sent by the Pope to the Archbishops, and, by a particular Privilege, to a few Bishops; in Return for which Favour, they must send him ten or twenty Thousand Dollars, according to the Revenues of their Sees. At the Time of the Reformation, the Fee for the *Pallium* of the Archbishop of *Mentz* was thirty Thousand Florins; and, about that Time, three Archbishops died shortly after one another. At present, the Archbishop of *Salzburg*, or, rather, the Country, pays a Hundred-thousand Florins for every *Pallium*. The two Lambs are consecrated on *St. Agnes's* Day, being the Tenth of *January*. The *Palliums* are only narrow Pieces of woollen Cloth, proper neither for Use nor Ornament. They are said to be sent in Imitation of *Moses* giving Vestments to the *Levites*. The mystical Sense of the *Pallium* is explained by Pope *Clement II*, on his conferring the Pall on *John*, Bishop of *Salerno*; and may be seen in *Baronii Annalibus Eccles. Tom. XI. ad Ann. 1047. n. XII. p. 165.*

The *Pallia* are woven by Nuns, then consecrated, and afterwards laid a whole Night near the Remains of *St. Peter* and *St. Paul*.

St. Anastasia in Velabro is an elegant Church; and adorned

ed with fine Paintings, particularly a beautiful Piece over the high Altar, representing the Nativity of our Saviour. Here are also some exquisite marble Pillars performed by ancient Artists ; and, among the modern Ornaments, a marble Statue of St. *Anastasia*, lying on the high Altar, finished by *Francesco Aprili*, which no Age need be ashamed to own. Some are of Opinion, that on this Spot stood the Temple of *Neptune* ; for, in digging here to a considerable Depth, in the Year 1526, a vaulted Roof decorated with Shell-work, together with several Pieces of Verde Antico, were discovered. Near this Church, on the Left, towards the Fields, were formerly the *Circi Antonini Caracallæ*.

The Church of St. *Andrea dei Gesuiti* is of an oval Form, and built by the celebrated *Bernini*. The Inside is intirely covered with Marble ; and on the Floor is delineated the Arms of the *Spinola* Family, supported by two Angels and *Virtue*. The whole Work is of inlaid Marble of various Colours ; underneath which is the Vault of that Family. Near this is the Monument of *Camillo Meltio*, executed in the same Manner. Amongst the Chapels, that of St. *Stanislaus* is the most remarkable, being adorned with admirable Pillars of *Breccia di Spagna*. And over the high Altar, the Martyrdom of St. *Andrew* is exquisitely painted by *Borgognone*.

The Novices of the Jesuits are placed in the College belonging to this Church. The Chamber of *Stanislaus Ceska* should be visited by every curious Traveller, on Account of the excellent Monument erected to his Memory. He is represented as dead, lying on a Couch ; his Head, Hands, and Feet, are of white, the Drapery of black, and the Couch of yellow Marble : It was performed by the famous *le Gros*, and must give great Satisfaction to every Spectator of Taste and Judgment. In the same Chamber are two Busts ; one of them represents St. *Ignatius Loyola*, cast in a Plaster Mould taken from his Face, after his Death ; the other is the Figure of St. *Francisci de Borgia*.

On the Wall of the Apartment through which you pass to the Chamber of St. *Stanislaus*, is the original Instrument of the first Institution of the Jesuits, called *A Confederacy*, or *Coitionis in Sacram Societatem*, which was signed April 15, 1539, having these Words annexed, *Si a Papa Domino concedente, confirmaretur*, " If confirmed by our Sovereign Lord the

"Pope." This Instrument is signed by the Hands of *John Codurz, Bobadilla, Paschasius Brovet, Ignatius, Petrus Faber, Simon Roderick*, and others. It is glazed to preserve it from Dust and other Injuries, and deserves to be transmitted to Posterity. In the Life of *Paul III*, written by *Ciacconi*, we find that this Pope, in the Year 1539, confirmed this Order in a verbal Manner; and, in the Year 1540, ratified it by a solemn Bull. Their Number, at the Beginning, was very small and inconsiderable; but, in a short Time, it grew so numerous and powerful, that crowned Heads, and even Popes themselves, have been overawed by them. From a List printed at *Rome* in the Year 1679, it appears that there were at that Time seventeen Thousand six Hundred and fifty-five Jesuits, of whom seven Thousand eight Hundred and seventy-seven had taken Priest's Orders. But, by a Catalogue of their own, we are informed, that, in the Year 1717, they possessed thirty-seven Provinces, and twenty-five *Domus Professorum*, sixty *Residentiae*, above two Hundred *Missiones*, one Hundred and sixty-one *Convictus*, or *Seminaria*; and that their whole Society consisted of nineteen Thousand eight Hundred and seventy-six *Socii* or Fellows, of which ten Thousand and thirty-six were Priests. In the Admission of new Members, they have a particular Regard to three principal Qualifications; first, high Birth, that they may have the more Patrons both at Court and in the Country; secondly, Wealth, to increase their Stock; and, thirdly, Genius and Address. Their artful Scheme of monopolising the Tuition of Youth, in most Popish Countries, has greatly contributed to increase the Riches and Power of the Society, and, at the same Time, enabled them to succeed in most of their Designs. It must, however, be allowed, that their Subordination to their Superiors, and their temperate Method of Living, are both worthy Imitation: A Jesuit, for Food, Cloathing, and all other Necessaries, does not stand his Order in above seventy Dollars, or about twenty-two Pounds Sterling, a Year.

The Church of *St. Andrea delle Fratte* is decorated with several good Pieces of Painting and Sculpture; but the Statues of two Angels in the adjacent Convent are much superior. One of them is represented holding our Saviour's Crown of Thorns, and the other the Inscription over his Cross. They are both of white Marble, and were done by *Bernini*;

Bernini ; but are intended to be removed into the new Chapel of *St. Francesco di Paoli*.

In the Church of *St. Andrea de St. Gregorio*, or *Nel Monte Celio*, are excellent Paintings in Fresco, representing the principal Actions of that Apostle. These Paintings were executed by the celebrated *Domenichino* and *Guido Reni*, who were both employed here at the same Time, and worked from a Spirit of Emulation. The Pieces, on the right Hand entering the Church, are by the former, and those on the Left by the latter. I could not view them without a Mixture of Concern and Surprise, that no better Care had been taken of them, the Rain having, in several Places, penetrated through the Wall, and considerably damaged them. *Domenichino* has painted the Scourging of *St. Andrew*, and *Guido* the same Apostle throwing himself on the Ground, at the Sight of the Cross on which he was to be crucified. The Connoisseurs are not agreed with regard to the Superiority of these two Artists ; but the Public in general declares in Favour of *Guido*.

The Church of *St. Andrea della Valle* is superbly embellished with Paintings in Fresco, especially the Cupola, which was done by *Laufranco*, in so exquisite a Manner, that it is esteemed the finest Piece in the World. The four Evangelists near the Tribuna are the Performances of *Domenichini* ; but the three Pieces in the Monks Choir, representing the principal Actions of *St. Paul*, were done by the Cavaliere *Cozza Calabrese*.

The finest Chapel of this Church is on the right Hand, near the Entrance of the Church, and belongs to the Family of *Ginnetti*, who are said to have expended on it eighty Thousand Scudi. It is profusely decorated with Verde, Negro Antico, Diaspro, Agate, and Lapis Lazuli ; the Rails before the Altar are of red and yellow Marble. The Basso-Relievo's, and six marble Statues, representing six of the cardinal Virtues, justly merit Observation. The *Strozzi* Chapel is not inferior to the former, being the Work of *Michael Angelo*. Among other Pieces, is an exceeding fine Monument of Negro Antico ; the Basso-Relievo's and Bronze-Branches add greatly to its Beauty. The last Chapel, which belongs to the *Barberini* Family, is remarkable for its Paintings, Sculptures, and two Monuments over the Arches of the Church, by *Pasquini Montepulciano*, erected to

the Memory of the Popes, *Pius* the Second and Third, both descended from the *Piccolemini* Family.

The Church and Hospital di *St. Antonio Abbate* belongs to the *French* Monks of the Order of *St. Augustine*. It is very light, has a beautiful Altar, and fine Paintings by *Geo. Battista Lombardelli della Marca* and *Nic. Pomerancio*. In the Church, on the right Hand, are the Figures of two *Lionesses* in Niches in the Wall, which formerly belonged to a Temple of *Diana*, erected near this Place. They are composed of green Marble, curiously inlaid and shaded with *Verde Antico*; under each is a white Ox. I cannot say that any Part of it seemed extraordinary; but being reckoned among the Antiquities, they are highly valued by some. The Court of the Convent is paved with Pieces of white Marble, *Verde Antico*, and *Porphyry*, whence it seems natural to conclude, that some fine elegant Buildings were anciently erected on this Spot, the Remains of which have been employed in decorating this Court. The adjacent Building, supposed to have been the Temple of *Diana*, is converted into a Grainery, without any Alteration. On the Walls or Arches is some coarse inlaid Work, resembling an *Ass* and a *Lioness*. In this Place are kept old Fragments of Statues, dug up near this Place; and among these Antiquities some Heads, said to be those of *Seneca*, *Vespasian*, and others. In the Garden of the Convent is a pleasant Laurel Grove, with a Fountain and Canal in the Center. Here formerly stood the Garden and Tower of *Mæcenas*, where *Nero* is said to have indulged himself with the unnatural Satisfaction of seeing *Rome* in Flames; but there are no Remains of them at present, the Spot being covered with Buildings.

The Curious in fine Horses may entertain themselves at the Church of *St. Anthony*, on the 17th of *January*, being the Festival of that Saint, when all the Horses, Mules, &c. belonging to the Pope, Cardinals, Prelates, Princes, and other great Men, are placed before the Church-Door, where a Priest sprinkles them with holy Water. If this Practice be not beneficial to the Horses, the Monks and Priests find their Account in it. At *Sienna*, the Horses which are to run at the *Assumption* of the Virgin *Mary*, are the Day before blessed in the same Manner, with holy Water, at the Door of the Cathedral; and the officiating Priest hath,

at

at least, a wax Candle, as an Offering for every Horse he sprinkles. Whether the *Heathens*, in their *Circensian Games*, sprinkled their Horses with the same religious Intention, I shall leave others to determine.

In the Area before the Church of St. *Anthony*, is a Cross of *Oriental Granate*, on which is placed a Crucifix, and on one Side the *Virgin Mary*, both of *Brass*; the Whole is placed under a Canopy supported by four Pillars of *Granate*. This is erected in Memory of the Mass celebrated in this Church by Pope *Clement VIII*, on the Conversion of *Henry IV. of France* to the *Romish Religion*. The Successors of St. *Peter* assume great Merit from such Transactions, as they furnish a convincing Proof of their Influence over crowned Heads; for, at the Absolution, while the *Miserere mei* was singing, the Pope, with a Staff he held in his Hand, struck, at the End of every Verse, the King's Representatives, Cardinal *du Perron* and *d'Offat*, on the Shoulders, who were kneeling at his Feet. Cardinal *d'Offat*, indeed, in a Letter to the Duke *de Villeroy*, dated *October* the 19th, 1596, declares he hardly felt the Pope's Chastisement; but this does not in the least invalidate the Papal Argument, it being sufficient that the holy Father can prove that he has the Power of chastising his disobedient Children, either with Lenity or Rigour, as he shall think proper. The Cardinal often repeated that nothing passed at this Absolution, in the least derogatory to the King's Prerogative; but, perhaps, few impartial Readers will think themselves obliged to believe him. His Delay in sending a Narrative of this remarkable Circumstance plainly indicates he apprehended his Account would be contradicted; and he would have been better pleased, if the *French* had always remained ignorant of it. But, notwithstanding all his Care, every Circumstance of it was at last published in the Pope's *Protocolle Absolutionum*.

When the Pillar was first erected, an Inscription was placed on its Pedestal, to perpetuate the Memory of this Transaction; but, about twelve Years ago, this was erased, so that at present there is nothing on the Pedestal, except a Flame of Fire on one Side, and the Letter T on the other, which is, also, on the third Side, in the Breast of a Spread Eagle, supported by two Angels, and over the Eagle the Word *Paulatim*.

Doubtless, the Letter T, or *Tau*, is placed here as a Mark of Remission or Absolution, it being formerly used as such, when Soldiers cast Lots for Life and Death. On the Contrary, the Letter Θ *Theta* signified the Criminal was to die, being the first Letter of the Greek Word Θάνατος, Death.

The Church of SS. *Apostoli* is not yet finished; but the Martyrdom of St. *Peter*, on the high Altar, painted by *Dominico Muratori*, is worth Seeing. The Chapel of Prince *Odescalchi* is decorated with Giallo Antico, Verde Antico, fine red Marble, and Pietra Cotognina, which resembles Amber, variegated with White. In the Chapel of St. *Anthony de Padua*, are deposited the Remains of that learned Grecian, Cardinal *Bessarion*, who assisted at the Council of *Florence*, and, by the Manuscripts he brought from *Greece* and *Constantinople*, together with his extensive Learning, greatly improved the Literature of *Europe*. On the right Hand, at the farther End of the Chapel del *Crocifisso*, are eight twisted Pillars, each formed out of one single block of Alabaster. They were found in the old Church of the holy Apostles, which *Constantine the Great* erected on this Spot. *Louis XIV.* of *France* is said to have offered eight silver ones, of the same Weight and Dimensions, in Exchange for them. The Statues of the twelve Apostles, intended to be placed in this Church, are still wanting. The Hospital belonging to this Church is very liberal to Persons in Distress, who are unwilling to ask Alms; and, in Commemoration of the twelve Apostles, supports twelve poor Widows, and has a Dispensary, where the Poor are supplied with Medicines gratis. This Dispensary is near the Church of St. *Eustachius*, having over the Door, in large Characters, the Word, *Pauperibus*, "For the Poor." Near this is a locked Box, where such Poor, as are ashamed to beg, or go to the Hospital, leave a Note of what they want, together with the Place of their Dwelling; and every Thing is accordingly sent them.

The Church of St. *Barba* is supported by the Company of Booksellers, whose Patrons are *Thomas Aquinas* and *Johannes de Deo*. I shall not pretend to determine, whether they chose the former for his Learning, or through Fear of his Disciples the *Dominicans*; this, however, is certain, that Places where the Inquisition prevails, are not the most favourable to Booksellers. St. *Augustinus de Civitate Dei* and *Lactantius* were the first Books printed in *Rome*, which

was

was in the Year 1455, by *Conrade Schwynheim* and *Arnold Panartz*.

The Tabernacle on the high Altar, in the Church of *St. Bartolomeo dell' Isola*, stands between four fine red porphyry Pillars, with white Capitals. Under the Altar are deposited, in a Shrine of Porphyry, the Remains of *St. Bartholomew*. This Church, likewise, deserves Notice, on Account of several marble Pillars with which it is decorated, and four Chapels, painted by *Anthony Caracci*, a Nephew and Disciple of the great Artist of that Name.

The Church of *St. Bernardo alle Terme Dioclesiane* is a beautiful Structure; and, from the Size of it, an Idea may be easily formed of *Dioclesian's Baths*, this Church being one of its seven Towers. The Cupola resembles that of the *Costantunda*, except that this of *St. Bernardo* is white, and not open at the Top, but terminates in a small Pinnacle, or Spire. In the little Chapel, near the Choir, are good Pieces of Sculpture by *Francelli*, and, also, eight large Statues of Stucco.

The Front of *St. Bibiani's Church* was built after a Design of the celebrated *Bernini*, who also made the incomparable Statue of this Saint, which is placed on the high Altar, and esteemed the Master-piece of that Artist. It was formerly consecrated to *St. Constantia*, and, for that Reason, leans against a Pillar. One can hardly be tired with viewing the Face, Hair, Drapery, and other Beauties of this Statue. Some, however, think it not wholly free from Faults, and, as an Instance, point out the left Arm about the Wrist, which, they say, is a little too thick. The principal Actions of the Life of this Saint are here painted in Fresco, on the left Hand in this Church, together with her Portrait, by *Pietro di Cortona*. The Body of this Saint is deposited under the above Statue, in a Coffin of Oriental Alabaster. Near the Door of the Church is a red Pillar of Egyptian Marble, with an Inscription, signifying that *St. Bibiana* was bound to it, when she suffered Martyrdom, being whipped to Death with Thongs charged with Lead.

On the right Hand, near the Entrance, is the Chapel of *S. Maria Maggiore*, on one Side of which is a Portrait of the Emperor *Leopold*, and on the other that of *Charles*, both looking towards the Altar, in a praying Posture. In this Part of the Church of *St. Bibiana*, five Thousand two

Hundred and sixty-six Martyrs are said to be buried, besides their Wives and Children; and for this Reason, Indulgences for seven thousand Years may be obtained annually from *All Saints-Day* to its *Octave*, if we may credit an ancient Inscription on a Stone placed near the Spot. Not far from the Church, on the left Hand, are the Ruins of a Palace erected by the Emperor *Licinius*; and, towards the Street, in a Garden near the Church, is a small Statue of a Bear, having a Kind of small Hat on its Head, whence this Part of the City is called the *Orso Pileato*. I am at a Loss to explain the Intention of this Piece; the Execution of it is very indifferent, the Hair resembling the Scales of a Fish, the Legs preposterously long, and the Whole resembles a Lamb more than a Bear.

The Church of *St. Carlo alli Catinari* is finely adorned with grand *Corinthian* Pillars of Porphyry and a Tabernacle of green Jasper. The Epitaph, on a Monument erected in this Church to the Memory of *Lorenzo Sperandi*, confines his Character to his particular Address in amicably terminating the Differences betwixt his intimate Friends and Relations: He died in the Year 1623. Such a singular Panegyric reminded me of the false Tale that almost universally prevails among Mankind, who, instead of enumerating the Qualifications which have a real Title to render their Names immortal, crowd their Epitaphs with reciting Things which are idle, and even often pernicious.

The Church of *St. Carlo al Corso*, or *de' Lombardi*, belongs to the *Milanese*; and the Emperor, as Duke of *Milan*, is its Patron. It is therefore no Wonder that it is built in Imitation of that Cathedral, particularly in the outward Gallery, which extends intirely round it, and that decorated with white marble Statues, round the high Altar, which contains the Heart of *St. Charles Borromeo*. Round the Altars are several good Pieces of Painting, by *Perusino*, *Carlo Maratti*, *Pascal de Rossi*, and others. An Inscription on the fine Portal of this Church informs us, that it is dedicated both to *St. Ambrose* and *St. Charles Borromeo*.

St. Carlo alle quattro Fontane is a small elegant Church, built by *Borromini*. It is decorated with several fine Paintings, by *Perusino*, *Mignard*, *Romanelli*, *Dominico*, and *Borgiani*. It belongs to the *Spanish Trinitarian* Monks, instituted for the Redemption of Slaves; of which large Catalogues

logues of the Names of all the *Christian* Captives, annually ransomed by them, are placed in the Convent. And it must be confessed, that the Practice of this Fraternity reflects a real Lustre on Religion.

Near this Church is that of *St. Anna alla quattre Fontane*, which, also, merits Attention.

The Church of *St. Catarina dà Sienna, à Monte Magnapoli*, belongs to the *Dominicans*. It is small, but new and beautiful, the Inside being intirely covered with Marble, Gold, and fine Paintings; among the latter is an exquisite Piece by *Tintoretti*, representing *St. Dominic* restoring to Life a dead Child.

St. Cecilia in Trastevere belongs to the *Benedictine* Nuns. What is particularly remarkable here, is the Chapel of this Saint, which is adorned in the most profuse Manner with Negro Antico, Alabaster, Agate, green and yellow Marble, and the like. The beautiful Statue, of white *Parian* Marble, of *St. Cecilia*, was made by *Stephano Moderno*. Her Body is deposited in a silver Shrine, said to have cost four Thousand three Hundred and ninety three Scudi, and was, according to *Baronius*, the Gift of Pope *Clement VIII*, in the Year 1592, in Acknowledgment of his being miraculously cured of the Gout by the Intercession of this Saint. In this Chapel ninety Lamps are continually burning. The Monument of Cardinal *Sjendrato*, in this Church, together with several Pieces of Painting by *Guido Reni*, *Nicolas Pomerancio*, *Annibal Caracci*, *Vanni*, and other celebrated Hands, deserve Attention. Behind the Chapel of *St. Cecilia*, is an arched Roof of Mosaic Work; and, in a side Chapel, is shewn the Place where *St. Cecilia* was beheaded.

The *Clementine* College is so called from its Founder *Clement VIII*. It is a Seminary, where the Youths of Families of Distinction, on paying a small Salary for their Board, are educated under the Fathers of the *Congregatio Sommasca*. During the Carnival, the Students act Plays, &c. especially on *Fridays*.

Youths addicted to Study find the same Advantages in the *Collegium Romanum*, contiguous to the Church of *St. Ignatius*, an elegant and spacious Structure. The Professors in this College are Jesuits. All Persons are admitted to their Lectures on the *Greek*, *Latin*, and *Hebrew* Languages; Logic, Rhetoric, Poetry, History, Metaphysics, Physics, Mathe-

Mathematics, Philosophy, and Divinity; and the Professors seldom fail of crowded Audiences. In an Antichamber of the first Floor, is a fine Statue in white Marble of Gregory XIII, Founder of this College.

The *Musæum Kircherianum*, which consists of two long Galleries divided into several Closets, might have been arranged in a much better Manner than it is at present: It, however, contains a Multitude of curious Particulars, among which I shall only mention the following.

1. Utensils; as Spoons, Knives, Writing Instruments, &c. used in foreign Nations, especially in *China*.
2. Skeletons of exotic Birds, and particularly one with three Legs.
3. Monstrous Eggs, and other natural Productions.
4. Several Insects, Tarantulæ, forked-tailed Lizards, &c.
5. Flour and Bread made of a *Brasil* Root, called *Beiu*; both very white.
6. Several Sorts of Salt, and, among the rest, that dug at *Corduba*, which is very white and firm.
7. A Lizard inclosed in a Piece of Amber.
8. *Flos Ferri*, of a fine white Colour, taken from the *Steyermarck* Mines.
9. Rare and uncommon Fish, particularly that called the *Orbis*, from its orbicular Figure, being as round as a Ball.
10. *Calculi*, or Stones taken out of human Bodies; particularly one weighing ten Ounces, found in the Bladder of *P. Leo Sanctius*.
11. Works in Ivory, curiously turned.
12. Attempts towards a perpetual Motion.
13. Several ancient Paintings of Women's Heads, with their Hair finely ornamented.
14. Several Kinds of *Indian* Fruits.
15. Optical Drawings.
16. *Chinese* and *Japan* Work.
17. Different Pieces of Clock Work.
18. Corals, and many other marine Bodies, from the *Mediterranean*, the *Red Sea*, and the *Ocean*.
19. Machines for lifting great Weights.
20. A Collection of many hundred Species of Marble, Agate, and Alabaster, with their Names fixed to them.
21. The Beazel of a Ring found in an ancient *Christian* Tomb,

Tomb, on which is engraved a Dolphin and Anchor, with these Greek Characters, ΙΧΘΥC, i. e. a Fish.

22. Earthen Vessels of divers Nations, Porcelaine of Japan, India, and Persia.

23. Busts of ancient Emperors; the Statue of the Virgin Mary, with the Infant Jesus, composed of little Beads and Pearls of different Colours.

24. Pieces of Writing in Miniature, among which is Solomon's Song in Hebrew, contracted in a remarkable small Compass.

25. Curious Shells.

26. Earthen Vessels, the Paintings on which are said to have been done by Raphael.

27. Portraits of celebrated Persons, as Petrarch, Michel Angelo, &c.

28. Hats, Caps, and other Pieces, composed of the Fibres and Leaves of exotic Trees.

29. Petrifications, Vipers Tongues of Malta, Elephants Teeth, or fossil Ivory; but the most remarkable Petrification is a human Body turned to Stone; the Skull and Nose are very conspicuous, but the lower Parts indistinct.

30. Pagan Votive Pieces, Amulets, &c.

31. Ancient Inscriptions, amongst which is a *Volcano Queto Augusto*.

32. Stili, Bracelets, Buckles, and Keys of the Ancients.

33. Antique Seals and Weights.

34. Instruments used by the Ancients in their Sacrifices.

35. Points of Darts and Spears of the Ancients.

36. An ancient Monument, representing the Settlement of a Colony, being a Plough drawn by two Calves, two Oxen, and a Man driving them; several small Idols, brass Lamps, and a large Eagle, the Standard of the Roman Legion.

37. Arrows, Bows, Shields, and other Weapons of savage Nations.

38. Divers Bas-Reliefs of Marble; Idols of several Nations.

39. Small delicate earthen Vessels of exquisite Workmanship of various Countries.

40. Earthen Lamps of the Ancients.

41. Urns, many of which are remarkably deep; *Vasa Lachrymatoria*, &c.

42. Heads

42. Heads of ancient Statues, and several antique Masks.
43. Bones of large Animals.
44. Weapons of Quadrupeds, as the Horn of a Rhinoceros and of a Unicorn.
45. *Egyptian Mummies.*
46. A large Collection of Sea Shells; among which is one called the *Priest's Cap*; it is so venomous, that the least Wound of it is mortal.
47. A large Tile, inscribed *Rege Dom. nostro Theodorico felix Roma.*
48. Several other Inscriptions on Marble; a Fragment of the *Fasti Consulares*, and a scarce Medal, the Size of a Dollar, but thinner, representing the Adoration of the *Eastern Magi.*
49. *Ettruscan Antiquities.*
50. Salts and Crystals.
51. Glass enamelled, mostly antique Pieces.

I have drawn up the above Catalogue in the confused Manner I found the several Particulars, and omitted a great many which I considered as too common or trifling. Farther Information of the *Museum Kircherianum* may be had from a *Folio*, published by the Jesuit *Philip Bonanni*, in the Year 1709. You will readily conceive from our former Conversation, that I carefully examined every Thing in this famous Collection, that had any Relation to the chemical Vegetation, by which Birds, Plants, and Flowers, though reduced to Ashes by the Fire, are regenerated, but could discover nothing of that Kind; nor was I fortunate enough to meet with any Person that could give me any Account of it; which confirms me in my former Opinion, namely, that all which has been wrote about it by *Monconys*, *Schoot*, *Gaffarell*, *Digby*, *Vallemont*, and particularly by *Father Kircher*, were mere Fables.

In the College *Urbano de Propaganda Fide*, are educated thirty-six Scholars, who are intended for Missionaries out of *Europe*; and in order to qualify them for a more successful Discharge of their Function in *Asia*, a particular Printing-house, for the *Oriental Languages*, is erected here. It is an elegant Structure, built after a Design of *Bernini*.

St. Clementi in Monti, one of the most ancient Churches in *Rome*, has an *Altar Isle*, or Altar detached from the Wall; the Table is of fine *Porphyry*, and decorated with elegant Pillars of *Marble*. Here are also two Pulpits of white *Marble*, and

and, near the latter, a Pillar of ancient Mosaic; the Roof of the Alcove behind the high Altar is also of the same Work. The Floor is finely paved with inlaid Work of Porphyry, Verde Antico, yellow and white Marble, representing various Figures; the Roof is finely painted and gilt.

In a Vineyard and a Kitchen-garden, near this Church, are the Ruins of several Buildings and Baths. Some believe it was formerly the Garden of *Mæcenas*, but others the Baths of *Antoninus Caracalla*.

St. *Constanza Fuori di Porta Pia* is of a rotund Figure, and the Roof supported by twenty-four Pillars of Oriental Grana-
te, disposed in Pairs. The Cieling is of Mosaic Work, representing Birds and Grapes, together with the Labours of the Vintage; which has given Rise to a Conjecture, that this was anciently the Temple of *Bacchus*. Others, however, are of a different Opinion, maintaining, from a Passage of *Anastasius* in his *Life of Silvester*, that *Constantine the Great* erected this Structure in the Form of the *Lateran Baptistery*, for Baptising the two *Constantia's*, his Sister and Daughter.

The most remarkable Object in this Church is a Coffin, formed out of one single Piece of Porphyry, four Feet in Depth, above five Feet broad, and seven Feet and a Half in Length. On the Sides of it are represented Garlands, or Wreaths, and Boys carrying in their Hands Bunches of Grapes; which is the more curious, from the Difficulty of working Porphyry, on Account of its Hardness. The Lid is likewise of one intire Piece, but damaged. Some will have it to have been the Tomb of *Tulliola*; others pronounce it to be that of *Tullia*, the Wife of *Tarquinius Superbus*; and others, though without the least Probability, affirm it to have been the Shrine of *Bacchus*.

The Church of St. *Cosmo e Damiano in Campo Vaccino* is divided in two Parts; the first is round, and the other square. The Altar is an elegant Piece, and on the Tribune or Gallery, are represented, in Mosaic, our Saviour and his twelve Apostles. In the subterraneous Vault under the Church, is a Spring, and about ten Steps lower another, both which are said to have broke out, when the Remains of St. *Felix* were translated from hence. Before the Church are two Porphyry Pillars. It is thought, that this is the ancient Temple of *Romulus*.

ulus and *Remus*, but converted into a Church in the first Ages of *Christianity*.

St. Croce in Gierusalemme is, for its Antiquity and Number of Reliques, one of the most remarkable Churches in *Rome*. It was built by *Constantine the Great*, at the Request of his Mother *Helena*, in Honour of the Cross; three Pieces of which, together with one of the Nails wherewith *Christ* was fastened to it, and likewise the Inscription in *Hebrew*, *Greek*, and *Latin*, fixed on the Cross, are said to be deposited here. *Honorati Niquitis*, in his *Historia Tituli Crucis*, Lib. 1. Chap. 23, 24, observes that this Inscription was first found in the Pontificate of *Innocent VIII*, in the Year 1492, after it had lain concealed above a thousand Years in a leaden Chest. But the whole Story of the finding the Cross, by *Helena*, seems to be a mere Fiction, and, upon Account of this supposed Inscription, appears absolutely incredible. For there was surely no Necessity for a Miracle to distinguish the Cross of *Christ* from those of the two Malefactors, if the above Inscription was found near it; because the Situation of the Holes and Nails would easily discover which was the real Cross it had been fixed to; it being almost impossible that the Nails and Holes of the three Crosses should have been at an equal Distance from each other. In this Church they likewise pretend to shew two Thorns, from the Crown which the Soldiers placed on our Saviour's Head; the Sponge, which was filled with Vinegar and Gall, offered him at his Crucifixion; a Fragment of *Christ's* Coat; a Finger of *St. Thomas*, and other Reliques; together with the Dice, with which the Soldiers cast Lots for our Saviour's Coat; and the upper Beam of the Cross, on which the repenting Malefactor was crucified.

They likewise shew one of those Pieces of Money for which *Judas* betrayed his Master. On one Side is a Head, with long Hair, and a Glory round it; on the Reverse, a Flower, which some take to be a Sun-flower, others a Rose, with this *Greek* Word, ΡΟΔΙΟΝ, which may be either the Genitive Plural of *ῥόδιον*, or an Adjective agreeing with the Substantive *ῥόδιον* understood; but either will shew it to be a *Rhodian* Coin, and the Flower on it must be a Rose, in *Greek* *ῥόδον*; for it must be remembered that the Ancients called the Island by that Name from the Number of Rose-trees discovered at laying the Foundation of the capital City.

The

The Glory round the Head alludes to the Colossus of the Sun, erected at the Entrance of the Harbour of *Rhodes*, and esteemed one of the seven Wonders of the World. More of these *Rhodian* Coins, with a Rose and a radiant Head of *Phœbus*, may be seen in *Selden de Jure Nat. & Gent. Lib. II. Cap. 8*, *Hubertus Gelzins in Num. Insul. Tab. II, De la Chaussée, Bergerus*, and others; but they are hardly half so large as a *Jewish* Shekel, the Value of which is commonly reckoned Half a Dollar, so that many of the abovementioned Coins were necessary to make up the thirty Pieces of Silver mentioned by the Evangelists. It is probable that the Soldiers, foreign *Jews*, Merchants, and *Roman* Officers, brought various Species of Coins to *Jerusalem*; and that they were current, appears from the Tribute Money, having the Emperor's Bust on it, shewn to our Saviour. Neither is it certain that *Judas* received the Reward of his Treachery in Shekels. All we can fairly infer from hence is, that *Rhodian* Money might have been used on this Occasion; but it has not the least Tendency to prove, that this Piece in the Church of St. *Croce* was Part of it. Indeed, we have no other Authority for it than mere oral Tradition. The Potter, of whom the Field was bought, cannot be supposed to have kept those thirty Pieces apart from his other Money, or as a precious Hoard; and, had a *Christian*, knowingly, met with one of those Pieces, he would rather have thrown it away as a detested Piece, than have laid it up as a valuable Relic. There are more of these Pieces shewn in other Places, among which are some of the *Jewish* Coin, who retained the Privilege of Coining, after their Subjection to the *Romans*.

At this Church, may be obtained, at once, an Indulgence for six Thousand and twenty-eight Years. The Pavement of the Floor is finely inlaid, the Architrave is supported by twelve large Pillars of *Oriental* Granate, the Pieces of marble Sculpture on the high Altar are finely executed, and beneath it, in a Coffin of *Porphyry*, are deposited the Remains of the Saints *Cesarius* and *Anastafius*. The Tribuna is excellently painted in Fresco, by *Penturechio*, and represents the Invention of the Cross; and the Emotions visible in the Countenances of the Spectators are charmingly expressed. In the next Chapel, on the right Hand as you enter the Church, is a Painting representing the Schism of *Peter Leo*, done by *Carlo Maratti*. This Illc is terminated by the splendid Chapel

pel of *St. Helena*, where this Empress deposited a whole Ship-Load of Earth, brought from Mount *Calvary*, which is supposed to have imbibed the Blood of our Saviour.

The Cieling is Mosaic, done by *Balthasar Perruzzi*, and represents our Saviour and the four Evangelists, with a Group of Angels. That representing the Invention, or finding of the Cross, is by *Pomerancio*.

Over the middle Altar, was, formerly, the Picture of *St. Helena*, done in Oil Colours, by *Rubens*; but, at present, its Place is supplied by an admirable white marble Statue of that Saint, holding a Cross. Here are two other Pieces, by that great Painter; one resembling *Christ* crowned with Thorns, and the other his Crucifixion.

In the Garden of the adjacent Convent, inhabited by *Cistercian* Monks, are the Ruins of an ancient Temple dedicated to *Venus* and *Cupid*, or *Adonis*; and this Part of the City is full of the Remains of Antiquity, especially of Aqueducts.

The Church of *St. Dominico e Sisto, al Monte Magnanopoli*, belongs to the *Dominican* Nuns. On the high Altar is the Picture of the Holy Virgin, said to be painted by *St. Luke*; and over it the Glories of *Paradise*, by *Canuti*. If the Proprietors of this Church have caused so many Nuns of their Order to be painted in this Paradise, to the Exclusion of others, we may easily forgive their Vanity, as they paid the Artist very liberally. The first Chapel on the right Hand was designed by *Bernini*, and the two excellent Statues of white Marble, representing our Saviour and *Mary Magdalen*, sufficiently shew the great Talents of that famous Statuary *Antonio Raggi*. On each Side is a marble Pillar, almost of a Crimson Red, which are well worth Observation, as are the Pictures in the other Chapels, particularly two; one of which represents the Betrothing of *St. Catharine of Sienna*, done by *Allegrini*; and the other, done by *Romanelli*, being a *Madonna del Rosario*, with a Rosary in one Hand, and the Infant *Jesus* on the other Arm.

In the Church of *St. Francesco à Ripa grande*, is the Chapel of *St. Ludovica Albertoni*, having on its Altar a Statue of that Saint, lying in a Trance. The Expression is remarkable. It is of white Marble, and was finished by *Evel. Bernini*.

In the Altar of the Chapel of the *Pallarvicini* Family, are two large Pillars of green Jasper; and on the Sides are two elaborate

elaborate Monuments of the said Family. In this Chapel is the beautiful Statue of *Laura Mattei*, done by *Nic. Menghini*; and also a Painting by *Annibal Caracci*, which represents the three *Maries*, with other Persons, contemplating the dead Body of our Saviour. The marble Monument of *Laura Frangipania*, who died in 1635; and that of Cardinal *Horatio Matthæo*, who died in the Year 1686; have their particular Beauties.

On the Altar of the upper Chapel of the Convent, where formerly *St. Francis* resided, among other Relics, are three Fragments or Pieces of the Tree, and an Image of the Infant *Jesus*, whose Shirt is profusely adorned with Rubies and other precious Stones.

The Church of *St. Giacomo degl' Incurabili* has its Name from the Hospital near it, and is decorated with several good Pieces of Painting; and in the second Chapel, on the right Hand of the Entrance, is a fine Basso-Relievo, of one Piece of white Marble, representing *St. Francis di Paola* visiting the Sick.

St. Giacomo Scoffa Cavalli derives its Name from the Horses, which, in the Time of the Empreſs *Helena*, in bringing a Cart-load of Relics from *St. Croce di Gierusalemme* to *St. Peter's Church*, stopped here, and could not be prevailed upon, either by whipping, or any other Means, to go any farther. This was looked upon as a Miracle, and accordingly the whole Load of Relics was deposited here; among which are the Stone designed for the Sacrifice of *Isaac*, another Stone on which *Christ* stood when among the Doctors, some of the holy Earth from *Jerusalem*, and what is still of greater Value, some Drops of our Saviour's Blood.

The Jesuits Church is one of the finest in the whole City of *Rome*; it was designed by *Jac. Berozzzi da Vignola*, and finished by *Jac. della Porta*, chiefly at the Expence of Cardinal *Alex. Farneſe*, an Uncle of Pope *Paul III*, and a great Favourer of the Jesuits. The Front is of *Teverini*, a fine Sort of Stone found near *Tivoli*, adorned with Pillars of the *Ionian* and *Corinthian* Orders. The Doors are of a firm hard Wood, brought out of *America*, for that Purpose. On the right Hand of the high Altar are deposited the Remains of Cardinal *Bellarmino*; the two Statues of *Religion* and *Wisdom*, which adorn his Tomb, were done by *Pietro Bernini*. The Altar is decorated with four Pillars of *Gallio Antico*, and an

elegant

elegant Piece of Painting by *Mutiani*, representing our Saviour's Circumcision. The twelve Apostles, in Bronze, serve as Chandeliers; and on each Side of the Altar are six large Angels, in Brass, which hold wax Tapers, and are placed in the Form of an Amphitheatre. The Chapel of St. *Francis Xavier*, being the third on the right Hand from the Entrance of the Church, was erected by Cardinal *Negroni*, from a Design of *Cortona*. It is decorated with four marble Pillars remarkably beautiful. In the *Capaletta*, or little Chapel, are two fine Pillars of green Marble, and a Painting by *Vecchi*, representing St. *Francis* preaching to Birds. The Cupola and whole Roof of the Church were painted in the Pontificate of *Innocent XI*, by *Baciccio Gaudi*, a Native of *Genoa*.

But the most splendid Chapel in the whole Church is that of St. *Ignatius Loyola*, which, excepting that of the Grand Duke of *Florence*, is unequalled. It was finished in the Year 1699, under the Direction of that celebrated Painter and Architect, the Jesuit *Andrea del Pozzo*. The Pavement before the Altar is inlaid with Festoons of Flowers, composed of the finest Gems; the Steps are of Porphyry, and other Marble; and the Predella, or Place where the Priest stands being the uppermost Step of the Altar, is also a Commessio or Piece of inlaid Work, of polished Gems. Under the Altar is deposited the Body of St. *Ignatius*, in a Coffin of Brass gilt and by the Assistance of a Lamp burning behind it, the Name of *Jesus*, composed of crystal Letters, emits a beautiful Lustre. The Front of the Altar, is, on Festivals, covered with solid Silver, but decorated with pierced Work, in such a Manner, that the Coffin and resplendent Name may be seen. A little above the Table are two Angels of Brass gilt, holding the Motto of St. *Ignatius*, *Ad maiorem Dei Gloriam*: "To the greater Glory of God:" Composed of Lapis Lazuli. On the Altar are four fluted Columns, which, exclusive of their Bases and Capitals, of Bronze gilt, are twenty-eight Roman Palms, or twenty-one Feet in Height, and the greatest Diameter three Palms seven Inches. The large Pillars are adorned with Lapis Lazuli, set in gilded Bronze and give the Altar a most splendid Appearance. On the Architraves are Globes of Lapis Lazuli, twice as large as a Man's Head. This Stone, said by some to be the *Cyanus* of the Ancients, is very difficult to work, and, when of splend

splendid Blue, without any Veins or Clouds, of such prodigious Value, that the Spectator is astonished at the Profusion of it in this Chapel. Great *Tartary* produces the best; but the Jesuits, by their extensive Missions, collect it from all Parts of the World. Over the Altar is a Picture painted on Wood, which may be let down; and then discovers a silver Statue of St. *Ignatius*, the Drapery of which is of Gold, and set with Pearls and Diamonds. The Model was made by that French Artist, *Pierre le Gros*; but cast and finished by *Giou. Fred. Ludovici*. The Height of it is sixty Roman Palms, and its Weight seven hundred Pounds. Near it are three other silver Statues; and, on each Side of the Altar, a Group of white *Carara* Marble, finely executed. One represents the *Christian* Religion extirpating Idolatry; and, as a Symbol of Success, tramples on a Book, having these Words on its Back, *Comes Fotoques Amida & Xaca*. Idolatry is emblematically represented by a Serpent blasted by Lightning; and, near it, the King of *Bungo*, in *Japan*, submitting himself to the *Christian* Faith. This Piece was executed by *Jean Theodon*, a French Sculptor. The other is a Performance of *Le Gros*, representing *Religion* triumphing over *Heresy*, who is represented with a Snake in her Hand, and near her lie three Books with the following Titles: 1. *Martin Luther*. 2. *John Calvin*. 3. *Hulderich Zwingel*.

The Foundation of this Altar consists of the finest *Oriental* Alabaster, and no Cost has been spared to complete it. On each Side of the Chapel is a Door of *Breccia Antica*, with a Mixture of White and Red. Over these are the Music Galleries, adorned with gilded Festoons. No Person must expect to see all the Beauties of this Church at one Visit; it requires several careful and deliberate Surveys. The Sacristy contains incredible Riches. It will be needless to mention, that it belongs to the Jesuits, who have a Seminary near it, with a fine Library.

In the Church *di Gesù e Maria al Corso* are, besides several fine Paintings, six elegant Tombs of the *Bolognetti* Family, and a marble Monument erected to the Memory of the Canon *del Corno*, finished by *Dominico Guido*.

The Church *St. Giuseppe de Falegnami* was built at the Expence of Joiners, Carpenters, and Wheelwrights, who have instituted a religious Fraternity, and according to a Design of the famous *Giac. della Porta*. It is decorated with

with several good Paintings, especially the Nativity of *Christ*, by *Carlo Maratti*.

St. Giovanni Battista in Fonte is in the *Lateran*, and famous on Account of its Font; some alledging, that *Constantine the Great* was baptised therein by *St. Silvester*.

The Church is an Octogon, and near the Middle is a large Vase or Vessel of *Egyptian* Marble, with a Bronze Lid gilt, surrounded by eight large Porphyry Pillars, fifteen Feet high, and a Fathom and a Half in Circumference. These Pillars, they pretend, were brought hither from the Palace of *Pilate* in *Jerusalem*. The eight Pieces of Painting in the Cupola were done by *Andrea Sacchi*, and those in Fresco, in the Church, by *Carlo Maratti*, *Gemignani*, *Camassei*, and *Magnoni*. With regard to the Reports of the extravagant Revenues and Riches of this Church, and the immense Presents made to it by *Constantine the Great*, they are, in all Probability, only Fables; and even the Tradition of that Emperor's being baptised here has no other Foundation than a fabulous Account, in a Book called *Vitæ Pontificum*, written by *St. Damascus*. Every *Easter-Eve*, the Solemnity of Baptising *Jews* and *Turks* is performed here by the Cardinal Vicar.

On one Side of this Church is the Chapel of *St. John the Baptist*, and, opposite to it, that of *St. John the Evangelist*. At the Entrance of both are two small Porphyry Pillars, and no Women are admitted into either of them. To the first Chapel, facing the Font, is a large iron Door, said to have belonged to the Palace of *Constantine the Great*; and this very Chapel of *St. John the Baptist* is said to have been once the Dwelling-place of this Emperor. They also shew here the Window, now walled up, through which the Angel *Gabriel* came to the Holy Virgin at the Annunciation.

Opposite to this is the Chapel of *St. Ruffina*, and *St. Seconda*, and likewise that of *St. Veratio*, in which are ten Pillars of a very beautiful black Marble, and the Monuments of two Cardinals, both of the *Ceva* Family.

The Church of *St. John de Lateran* is one of the four Churches enjoined to be visited in the *Annus Sanctus*, or Year of Jubilee; and on that Account, here is a Gate walled up, which, at the Commencement of the Jubilee, is opened by the Cardinal Archpriest. This Door or Gate is easily distinguished by the gilt brass Crucifix upon it, but something

thing smaller than that of St. *Peter's Church*. The Bronze Gates, at the Entrance, belonged formerly to an ancient Temple of *Saturn* in the *Roman Forum*, but since converted into a Church, and dedicated to St. *Adrian*.

Plenary Indulgences, on the Feast of St. *John the Baptist*, are to be had here for twenty-nine thousand Years. In the middle Isle of the Church stand twelve large Statues of the Apostles, each of them formed out of a single Block of white Marble, and executed by the best Masters. These Statues are separated from each other by two noble Pillars of *Verde Antico*, over which are Basso Relievo's, and, above these, several Pictures of the Prophets. The Image of our Saviour in Mosaic Work, said to have escaped the Flames of several Fires untouched, is placed over the Gallery; and it is pretended, that it was irradiated with a Glory, at the Consecration of this Church, which hath one Part of its Name from that of St. *John the Baptist*, and the other from the *Roman Martyr Plantius Lateranus*, put to Death by *Nero*, who had a Garden here. It is however dedicated to our Saviour. The high Altar here, like that at the Cathedral of *Milan*, is detached from the Wall; and behind the Tribuna, or Gallery, are those fine Monuments of *Gabriel Philippucci*, *Angelo Baracciani*, and that celebrated Painter *Andrea Sacchi*, who, as the last Line of his Epitaph expresses it, *Picturæ ac Vitæ Lineas absolvit*, D. 21 Jun. 1666, Ætat. 62, "Finished, at once, the last Line of his Life and Pencil, on the 21st of June, 1666." Here are likewise two Statues, said to be the first that ever were made of St. *Peter* and St. *Paul*. And another in a kneeling Attitude, with a manly Face, wrinkled with Age, but no Beard, is supposed by some to be Pope *Joan*, and by others *Nicholas IV*. It is represented in a Papal Crown, and done in white Marble. On the high Altar is a smaller Table of Wood, on which St. *Peter* is said to have read Mass. At present none but the Pope officiates there, unless by Virtue of a written Licence from his Holiness; and this is only granted for one Mass. The Relics that are kept in this Papal Altar, are the Heads of St. *Peter* and *Paul*; the Hair and Garment of the Virgin *Mary*; the linen Towel with which *Christ* wiped his Disciples Feet, after washing them; his purple Robe, which is sprinkled with his Blood; the Cloth that covered his Face in the Sepulchre; some of the Blood and Water which flowed

from his Side ; and a Fragment of Barley Bread, wherewith he fed five thousand Men.

On the Altar *Del SS. Sacramento*, is a Tabernacle, composed of several precious Stones, finished by that great Artist *Pomp. Targoni*, who contrived the famous Dyke at *Rochelle*, and immortalised his Name, for his great Proficiency in several Arts. Before this Altar are four fluted Pillars of Brass gilt, and four others of the *Corinthian* Order, of green and white Marble, on the Altar-piece. The former are said to be taken out of the Temple of *Jerusalem* by *Titus Vespasian*, and brought to *Rome*. Others alledge, that *Augustus* had them cast out of the brass Rostra of the Ships taken from *Cleopatra* and *Mark Anthony*. While others believe they were brought by *Sylla* from the Temple of *Jupiter Olympicus*, in *Asia* ; and others, that *Domitian* cast them, to adorn the Capitol. But, be this as it will, they are said to be filled with holy Earth, out of the Sepulchre of *Christ*, sent from *Jerusalem* by *Helena*, the Mother of *Constantine the Great*.

In the Chapel of *St. Thomas* are preserved two Boards of the Ark of the Covenant ; they are indeed so much decayed, by Time, that one cannot tell what Wood they are, nor how they came to be deposited in this Place. Here is also shewn a Table of odoriferous Wood, on which *Christ* is said to have instituted his last Supper. It seems to have been formerly covered with Silver, for several Studs of that Metal, here and there, are still remaining in it. The Table itself is so small, that it will hardly contain two Persons on each Side. Some, indeed, affirm the Table had originally two Leaves, which folded on one another. But, after all, I think it might as well have been let alone, as it is evidently too small for the above Purpose. They also shew here the Rods of *Moses* and *Aaron*. A Piece of the latter is likewise shewn at *St. Vitt's Church*, in *Prague* ; and the *Sainte Chapelle*, at *Paris*, glories in having the Rod of the former intire. All these Relics are, at any Time, shewn in the *Lateran Church*, for three Paoli ; but, on *Holy Thursday* and *St. Thomas's Day*, they are publickly exhibited. Adjoining to this Chapel is the Sacristy, over the Entrance of which are the Busts of *Clement VIII.* and *Paul V.* in Bronze: The Sacristy is embellished with several Paintings and marble Sculptures ; and, among the former, the *Annunciation*, by *Michael Angelo*, in Oil Colours, is inimitable. Notwithstanding above

twenty Popes are interred in this Church, two Monuments only are erected to their Memories; one to that of *Martin V.*, of the *Colonna* Family; and the other to *Alexander III.*, of the Family of *Pandinella*.

The Tomb of Cardinal *Casinate*, executed in Marble by *Le Gros*, and the Monument of that celebrated Painter, *Joseph d'Arpino*, deserve Attention.

The Pavement of the Church is composed of fine inlaid Work, interspersed with divers Pieces of round Porphyry. Here, as well as at *St. Peter's*, are Confessionals in different Languages; and, by the Inscriptions over them, every one knows where to apply to a Father Confessor who understands his proper Language. The Cieling is flat, and gilt. *Innocent X.* added several Decorations to this Church, as well as that of *St. Peter*, which are commemorated by the Arms of his Family, namely, a Dove, in both Churches. *Henry IV.*, of *France*, was particularly favourable in procuring the Restoration of some considerable Revenues in his Kingdoms; which Favour has been acknowledged by the Canons, who have erected an equestrian Statue in Bronze, of that Monarch, in the Gallery built by *Sixtus V.*, and inclosed it with iron Palisadoes, to preserve it from Injuries. The Model was performed by *Nic. Cordier*, of *Lorrain*.

A full Description of this Church was published at *Rome*, in the Year 1657, embellished with several Copper-plates. Cardinal *Cæsar Rasponi*, who died in 1675, and lies buried here, has likewise published an historical Account of its Antiquities.

From the Sacristy is a Passage to the Cloisters of the Convent, which, on the Side towards the inward Court, is decorated with an elegant Variety of small white marble Pillars. At one End is an Altar, ornamented with antique Mosaic Pillars; and through the marble Leaf of it is a round Hole, said to remove all Doubts of Transubstantiation; for any Priest, who, through Unbelief or Ignorance, should reconsecrate an Host already consecrated, he would soon be convinced of his Error, by that individual Host escaping his Hands, falling through this Aperture, and sticking on a Pillar beneath the Altar, in the Form of a Spot of Blood.

Here is likewise a large Porphyry Pillar, said to be the very same on which the Cock stood and crowed, when *St. Peter* denied his Master. They also shew the Pillar on which the

Standards were fixed, when Sentence was pronounced on *Christ*; together with a fine Table of Porphyry, on which the Soldiers threw the Dice for our Saviour's Garment. But the most valuable Curiosity here is the Coffin of *St. Helena*, the Mother of *Constantine*, formed out of one single Piece of Porphyry, decorated with large Basso-Relievo's of Horsemen, and several other Figures. This is larger than the supposed Shrine of *Bacchus*, in the Church of *St. Constantine*, but much damaged in several Places. It was dug up from under a Tower called *Torre Pignattara*, about three Miles from *Rome*, in the *Via Labicana*. Pope *Anastasius* caused it to be removed hither, intending to have his own Remains deposited in it; but being disappointed, it remains empty. I must not pass over in Silence those Chairs or Stools in the Gallery, called *Sellæ Stercorariæ*, or *Exploratoriæ*. Why they are placed here I do not pretend to know. They are two in Number, and between them is a Chair of white Marble, something higher than the other; both are of Porphyry, or rather of *Pietra egizizia rossa*, a Species of *Egyptian Stone*, neither so beautiful nor hard as Porphyry. One has a round Arm or Elbow; but that of the other is broken off. Before I had seen them, Abbot *Bencini*, of *Turin*, assured me that they are no other than the common Chairs of the ancient *Romans*, in which a Hole had been made, and lined with Wood, as more proper for the Purpose, by Reason of the Coldness of the Stone; but, on viewing them, I did not find them at all adapted to that Purpose. Neither could they serve for Close-stools, the back Aperture being too small and incommodiously placed. Perhaps they were used in *Bagnio's*, and Fires put under them for Fumigation; but this Conjecture is exploded by *Marcus*. In my Travels I have met with divers Chairs of Antiquity, but none which had any Resemblance to these. That the Popes, formerly, at their taking Possession of the *Lateran Church*, were placed in one of these Stools or Chairs, their Writers themselves allow; and *Mabillon* alledges that it was done as an Act of Humility, alluding to the Words sung at this Ceremony, *Suscitat de Pulvere Egenum, & de Stercore erigit Pauperem, ut sedeat cum Principibus, & Solium Gloriæ teneat*, "He raises the Needy from the Dust, and the Poor from the Dunghill, that they may sit with Princes, and possess a Throne of Glory." Hence these Chairs were called *Sellæ Stercorariæ*.

This Opinion is supported by *Bellarmino* and *Clementellius*; the latter indeed has the Assurance even to deny that there is any Aperture at all through the Seat.

The indecent Examination of the Pope's Sex, which some have so merrily described, may perhaps be fabulous; but it was not first propagated by Protestants. It came originally from the *Roman* Catholics themselves, who often used it in their Satires against their Pontiffs.

The History, or Fable of Pope *Jean*, was well known before *Luther* was in Being, as is evident from the Manuscripts of *Anastafius Bibliothecarius* and *Martinus Polonus*; the Testimony of the latter I found in an old Book, in the Library at *Utrecht*; and also in another formerly belonging to the Abbey of *St. Bavo*, at *Ghent*, and now in the City Library of *Haerlem*; where he says that he exactly transcribed this Chronicle from the *Florentine* Library.

There is another *Sella Stercoraria*, of which *Maresius* seems to have had no Knowledge; it is shewn in the Convent of *Benedictines* at *Monte Cassino*, who say that the Popes of the middle Centuries, after arriving at the highest Dignities, used to visit this Convent as a customary Devotion, and seat themselves in this Chair. But *Angelus de Nuce* insists, that this Chair is fictitious, and was found in some of the ancient Baths.

Near this Church Pope *Sixtus V.* had the old ruinous Palace rebuilt in a very superb Manner, by *Fontana*; but his Successors never took any Delight in it; so that, in the Year 1693, Pope *Innocent XII.* converted it into an Hospital for Women, and endowed it with an annual Revenue of above thirty thousand Scudi; in which Condition it now remains.

In the Square before this Church and Palace is a beautiful Fountain, and the largest Obelisk in all *Rome*, being, without the Pedestal and the large iron Cross on the Top of it, an Hundred and twelve Feet high; two of the Sides nine Feet and an Half wide, and the other two eight Feet at the Base. It was formerly of one intire Block of *Pietra egizzia*, or red Granate, and stood in the *Circus Maximus*, but ruined in the hostile Commotions of War, and broken into three Pieces. However, *Sixtus V.* in the Year 1588, had the Pieces brought hither, and re-erected by *Fontana*. The *Egyptian* Hieroglyphics on it affords Room for many speculative Conjectures among the Learned.

On the other Side of this Square is the *Lateran Hospital*, a noble Structure, in which are, at all Times, several hundred Sick, of both Sexes, in divers Wards, and the greatest Care taken of them. Here is also the *Scala Sancta*, or Stairs, which *Christ* so often ascended and descended in the House of *Pontius Pilate*, before he was crucified. This Relic is said to have been sent by the devout *Helena* from *Jerusalem* to *Rome*; and that it lay unregarded in the old Palace of the *Lateran*, till *Sixtus V.* who ordered it to be placed in a regular Building erected on purpose by *Fontana*. The Front of it has five Doors, the Entrance to so many Stairs; the two on each Side have thirty Steps of Free-stone, but those in the Center, as being the most holy, are of white Marble, and contain twenty-eight Stairs, which, by the frequent ascending and descending of pious Persons, are worn to that Degree, that they have been obliged to fix Boards over them; for, without this Caution, those Stairs would have been soon worn through. They are not ascended with the Feet, but the Knees only, and therefore may be said to have been kneeled through. They descend by the side Stairs, on which they are permitted to step. They repeat, on each Step of the *Scala Sancta*, a *Pater Noster* and an *Ave Maria*; by which Means, an Indulgence for three Years and forty Days is obtained. At the Top of these Stairs is the *Sanctum Sanctorum*, being a small Chapel, in which the chief Relics of the *Lateran Palace* are deposited. The Chief of these is the *ΕΙΚΟΝ ΑΓΓΕΛΟΠΟΙΗΤΟΥ*, or Picture of our Saviour, begun by *St. Luke*, but finished by Angels, whence it is said not to have been performed by the Hand of Man. It is painted on a Board of Palm Wood, and is framed with Plates of Silver set with Jewels, having before it a Plate of Crystal. No Person who scruples to pay the required Adoration to this Picture, can obtain a Sight of it; nor are any Women ever admitted beyond the iron Grate, behind which it is kept. *Mahomet*, by placing his Women before the Windows of *Paradise*, has shewn the same Severity towards a Sex, not esteemed deficient in Devotion.

From a large Catalogue of these Relics I have extracted the following: 1. Several Pieces of Stone from the Mountains of *Golgotha*, *Sinai*, and the Mount of *Olives*. 2. A Piece of the Stone of the Sepulchre of our Saviour, on which the Angel sat. 3. Several of the Bones of the Holy Innocents.

4. A Variety of Missal Garments, made by Angels. 5. A Napkin used by our Saviour at his last Supper. 6. A large Piece of the Sponge on which the Vinegar was offered to *Christ*, on the Cross. 7. The Chair in which he sat at eating the Paschal Lamb. 8. Some Napkins, with which the Angels wiped the Sweat from the Face of *St. Laurence*, as he was broiling. These, and many other Relics, are deposited under the high Altar, in the *Sanctum Sanctorum*, on the Architrave of which is this Pentameter Verse:

Non est in toto sanctior Orbe Locus.

“No Place in the whole World is more holy.”

This Altar is looked upon as so holy, that even the Pope himself is not permitted to officiate at it, there being two Chapels contiguous to this for that Purpose, as is observed by *Sorefinus*, in his Book of the *Scala Sancta*.

The Church of *St. Giovanni Battista Decollato* is full of fine Paintings, and all its Altars adorned with beautiful Oriental Marble. The Decollation of *St. John*, placed over the high Altar, is a Master-piece of *Georgio Vasari*. In the Sacristy, or *Oratorio*, is the Descent of *Christ* from the Cross, finely performed by *Giacomino del Conte*; though I cannot conceive how the Body of a Man, after hanging some Hours on a Cross with the Arms extended, and already beginning to cool, could appear so smooth as here represented. The Attitude of *Herodias* Dancing, in another Piece, by *Pirrhio Ligorio*, seems also to me extremely unnatural. In this Oratory are three *Pieta's*, by *Raphael*.

In this Church usually meet a religious Fraternity, consisting of *Florentines* only, whose chief Business is the Conversion of Malefactors under Sentence of Death. They earnestly expostulate with them, cause Masses to be said for them, and, in the Evening after their Execution, fetch away their Bodies and bury them in their own Church-yard. This Society is called *Archiconfraternità della Misericordia*, and in their Processions carry a black Bag with the Head of *John the Baptist* painted on it. Each Malefactor, the Night before his Execution, is visited by two of the most eloquent of the Fraternity, who exert all their Abilities in persuading him to repent; but, at the Time of Execution, the whole Fraternity walk before him to the Place.

Near this Church is another, distinguished by the Name of *St. Giovanni Battista de Fiorenti à Strada Giulia*, and has an elegant high Altar supported by two fine sepulchral Monuments of the *Falconieri* Family, one of whom was a Cardinal. On the left Hand, at entering the Church, are two other Monuments of the Prelates, *Corfini* and *Æcciaivoli*, done by *Algardi* and *Feratta*. I could not but admire the Tomb of the Marchioness of *Riccardi*, over which is her Bust of white Marble.

In the *Sacchetti* Chapel is a brass Crucifix designed by *Bressano*, and cast by *Paolo san Guirico*, a Native of *Parma*, surrounded by some fine Pieces of Sculpture. Here is, likewise, a most valuable Piece of Painting, done on Wood, representing the Agony of our Saviour in the Garden.

The Church of the two Martyrs, *St. John* and *St. Paul*, has an elegant Pavement, and some excellent Pillars of *Oriental* Granate; and one, standing near the Altar, of *Oriental* Alabaster. The Paintings are well worth seeing.

St. Gerolama della Carita is splendidly decorated with several fine Pieces of Sculpture; particularly at the high Altar, and in the Chapels of *St. Fillipo Neri* and *Di Spadi*. The Chamber in which *St. Fillipo Neri* lived near 33 Years, is converted into an Oratory. *St. Jerome*, at the high Altar, receiving the Sacrament just before his Death, painted by *Domenichino*, is reckoned one of the best Pieces in all *Rome*.

The Church of *St. Gregorio Magno nel Monte Celio* has a square Portico, and several Monuments in it; particularly that of *Oberti Reparoli*, a *Genoese* Nobleman, and a Basso Relievo in Bronze of our Saviour entering *Jerusalem*, riding on an Ass. On the left Hand, within the Church, is a Family Tomb of the *Crescenti*, done by *Martin Lunghi*.

Contiguous to this is the Church of *St. Andrew*, already mentioned; besides which is a Chapel in the Garden, dedicated to *St. Silvia*, the Mother of *St. Gregory*. Her Statue is done by *Franciosini*, and the Roof is painted by *Guido Rheni*.

In the third Oratory is the marble Table at which *Gregory the Great* used, every Day, to feed twelve poor Men, till once a thirteenth joined these Guests, who, by a strict Inspection was found to be an Angel; from which Time he had always thirteen at this Table. The same Number of poor Priests is still waited on by the Pope on *Maundy Thursday*.

Thursday. The Entertaining of twelve poor Men, with other pious Actions of *Gregory the Great*, are painted in Fresco on the Wall.

Here is also an elegant Statue of *Gregory the Great*, begun by *Michael Angelo Buonarota*, and, after his Death, finished by *Franciosini*.

St. Ignatius's Church, which belongs to the Jesuits and the *Collegium Romanum*, has a grand Front, a very lofty arched Roof, and is generally reckoned the finest Church in *Rome*, except that of *St. Peter*. The Paintings by *Father Andrea Pozzi*, the Jesuit, are noble Ornaments; and the Cupola, painted by him, on Canvas, makes the Roof appear actually to rise into a spacious Dome; but the Spectator must stand on a particular Spot to view this wonderful Piece of Perspective to Advantage. The Spot may be known by a *Latin Distich* engraved in the Middle of the Pavement.

In the Chapel of *Ludovici Gonzaga*, on which the *Lancesotti* Family are said to have expended forty thousand Scudi, or Crowns, are excellent twisted Pillars of *Verde Antico*, formed out of one intire Block, and decorated with Festoons of Brass gilt. The Statue of this Saint in white Marble, reclining on the Altar, as in a Trance, is reckoned a Master-piece, and was done by *Le Gros*. The marble Monument of *Gregory XV.* is not at all inferior to that in *St. Peter's Church*. The Design was the Work of *Bonanni*, the Pope's Statue executed by *Le Gros*, and the Ornaments of Brass gilt, supporting the Canopy under which the Pope sits, by *Vinacci*. The Shrine, wherein the Pope's Body is deposited, is one large Piece of *Verde Antico*, and under it is a small Porphyry Coffin, containing the Remains of Cardinal *Ludovici*, Nephew to that Pope. The high Altar in this Church is painted in Perspective, by the inimitable *Pozzo*; and the whole Structure is now pretty well furnished with Pieces done by the best Hands, of which there were very few in the last Century, the Church being then but newly erected.

The Church of *St. Lorenzo Fuori delle Mura* stands on the Road to *Tivola*, and boasts of having the Remains of the Martyr *St. Laurence*, deposited under the high Altar in a Coffin of *Oriental Granate*. Pope *Felagius*, having translated the Remains of the Proto-Martyr, *St. Stephen*, from *Constantinople* to *Rome*, placed them in the same Shrine with those of

St. Laurence. On each Side of this Church is an ancient Pulpit, inlaid with Stones of divers Colours; and several of the other Parts of the Church are also decorated with the same Work. Here are reckoned forty-six Pillars, some of Granate, and others of *Greek Marble*, which formerly stood in the Temple of *Mars*. The marble Canopy, or *Baldachino*, of the high Altar, is supported by four Porphyry Pillars; and the Altar itself has been lately embellished with additional Sculptures. Behind the Altar are two old marble Coffins, on one of which are represented Birds, Fruit, Grapes, and the like. On the right Hand of the Altar is a curious Monument of *Joseph Rondinini*.

A Flight of Stairs leads from this Church down to the *Roman Catacombs*. In the Sacristy is shewn a Stone of *Oriental Agate*, said to be one with which *St. Stephen* was stoned.

St. Lorenzo in Lucina, which is built on the Spot where the Temple of *Juno* formerly stood, has fine Paintings; particularly the Crucifixion of *Christ*, on the high Altar, by the celebrated *French Painter, Nicholas Poussin*, who died at *Rome*, in the Year 1665, in the 71st Year of his Age, and lies buried in this Church.

The Portal of the Church of *St. Liugi de' Francesi*, is an admirable Piece of Workmanship, and within the Church itself is a great Variety of valuable Paintings; particularly in the second Chapel on the right Hand, where are some Pieces by *Guido Rheni* and *Domenichino*: The Assumption of the *Virgin Mary*, on the high Altar, is by *Francesco Bassano*, a *Venetian*. Among several Natives of *France* interred here, are Cardinal *d'Ossat* and *Henri de la Grange*, Marquis *d'Arquian*, Father to the Queen of *Poland, Mary Casimir*, who died in the Year 1707.

St. Luca, in *St. Martina*, on the *Campo Vaccino*, was built from a beautiful Design of *Pietro di Cortona*. A Temple of *Mars* formerly stood here.

The famous Picture, representing *St. Luke* painting the *Virgin Mary's* Portrait, is done by *Raphael Urbin*, and placed on the high Altar, which is of white Marble, and exquisite Workmanship. *Menghino's* Statue of *St. Martina* asleep on the Altar adds a new Lustre to it. In the first Chapel, on the right Hand, is a masterly Specimen of Architecture, by *Lazarus Baldi*, where there is also one of his Pieces of Painting,

ing, representing the Martyrdom of St. *Lazarus*, who was said to have been a Painter by Profession. *Lazarus Baldi* was himself buried in this Chapel.

From the Church you descend by a Flight of Stairs into the *Roman Catacombs*.

In the Middlemost of the subterraneous Chapels are fourteen fine marble Pillars, some of which were found in the ancient Temple of *Mars*. The Alabaster Basso-Relievo at the Altar, representing the Trinity, is done by *Alexander Albani*. Near the Wall stand the four white marble Statues of the Saints, *Theodora*, *Euphemia*, *Dorothea*, and *Sabina*. In the great Chapel adjacent to this is some excellent Work in Marble, and several fine Pillars of a violet Colour blended with White, of *Breggiolato Orientale*. The Shrine of St. *Martina*, under the Altar, is composed of *Diaspro Sanguineo*. The *Ciborio*, upon the Altar, has two excellent Basso-Relievo's of Oriental Alabaster, by *Cosmo Fancelli*, and on one Side of it is an Amethyst, a Span in Length and four Inches in Breadth. In another Chapel, on the right Hand, is an ancient Piece of *Grecian* Painting, representing the Virgin *Mary*, but very much damaged. Under the Altar is an Urn, or *Sarcophagus*, of black and white *Sicilian* Alabaster. This Church being dedicated to St. *Luke*, I suppose, induced the Painters to build their Academy, where they usually meet, adjoining to this Structure. This is a Place which Foreigners should not omit seeing. In the first Room are several Pieces of fine Sculpture, some in *Pietra Cotta*, or a fine Sort of calcined Plaster, composed by several, to obtain a certain Prize. Among the Pictures in the next Room are a Design of *Marchese Patrici*, representing the Murder of the Innocents; a Woman with a Dove in her Hand, in Miniature, by *Rosalba*, valued at a hundred Pistoles; St. *Jerom*, by *Carlo Maratti*; and St. *Magdalen*, by *Perugini*. On the Wall are hung the Rules or Laws of the Academy, one of which is, that no one under the Age of thirty Years shall be admitted a Member. In the uppermost Room, or School-apartment, are the Pictures of the most celebrated Painters, together with a Statue of *Venus*, nearly in the same Attitude with that of *Medicis*, but has the golden Apple in her right Hand. Here is likewise preserved the Skull of that celebrated Painter, *Raphael Urbin*.

In the Church of *St. Mark* is an old Papal Chair, of Marble, whose Seat is not straight or even before, but has a hollow Curve in the Middle, but not the least resembling those Chairs shewn in the *Lateran*. The Sculpture on the Monument of Cardinal *Vidmann* is by *Cosmo Fancelli*. Cardinal *Bragadino* has also a fine Monument here, done by *Raggi*; the *Sarcophagus* is made of a single Piece of *Pietra Paragona*. Besides these, here are also two other Monuments worth seeing; namely, those of Cardinal *De Priolis* and of *Francisco Erizzo*, a young *Venetian*, who died at *Rome*, in 1700.

St. Maria degl' Angeli alle Terme Diocleziane is erected on Part of the Ground where formerly stood the Baths of *Dioclesian*, which were of such an Extent that, if we may credit *Olympiodorus*, three thousand two hundred Persons might bathe in them at one Time, without seeing one another. Some of the Remains of these vast Structures may be still seen in the Church, *viz.* eight Pillars of a stupendious Size, each formed out of an entire Block of *Oriental Granate*; three Men can scarce fathom them, and their Height seems to be between twenty and twenty-four Feet. They are not exactly equal, either in Diameter or Height; in order, therefore, to allow for the last Circumstance, the longest are placed deeper in the Earth than the other, that the several Architraves might correspond with each other. The same Symmetry was doubtless consulted in *Dioclesian's* Time; and it is not improbable that these Pillars were brought from other Buildings of different Kinds, for the additional Ornament and Magnificence of these Baths. Besides a Multitude of vast Columns, which have been moved from hence and used in other Edifices, eight other Pillars have been interspersed in this Part of the Church, which hath not been repaired. The Front of the Church is formed out of the Ruins of the ancient Baths; but the back Part, towards the Altar, is an elegant modern Structure in the Form of a *Greek Cross*, built after the Design of *Michael Angelo Buonaroti*. The Ornaments of this Church are every Day increasing; some of the best Originals in that of *St. Peter*, after their Places are supplied with Mosaic Work, being brought hither; and, among many others, the famous Piece representing the Death of *Sapphira*, an exact Copy of Mosaic Work, being placed in *St. Peter's Church*. The high Altar, and the Wall adjoining, together with the Balustrade, are of fine Marble, white and

2nd red. In some Parts of the Church are several admirable Pieces of Perspective painted on Canvas, to supply the Deficiency of Pillars and Altars. Pope *Pius the Fourth* lies here in a stately Tomb, but his Epitaph is nothing extraordinary. Opposite to this is a fine Monument with a Porphyry Urn, in which are deposited the Bowels of *Carlo Maratti*. This Monument is said to have cost sixteen hundred *Roman Scudi*. *Carlo Maratti* was famous both for Painting, and for having a very beautiful Daughter; and, as Pope *Clement XI.* often frequented his House, he could not escape the common Punishment of *Pasquinades*, in which it was insinuated, that the Charms of the Daughter had more Influence on him than the Beauties of the Paintings. This Pope is farther charged with being too intimate with the Wife of *Don Horatius*, his Sister-in-Law.

On the Pavement of this Church Pope *Clement XI.* caused a Meridian-line of black Marble, in a white Border, to be drawn, on which are inserted the Signs of the Zodiac; it was performed under the Inspection of *Bianchini*. The Rays of the Sun, when in the Meridian, fall on the Line, through a small Hole in the Window, whereby the Sun's Place in the Ecliptic is shewn.

This Church belongs to the *Carthusians*, who inhabit a fine spacious Convent contiguous to it.

St. Maria dell' Anima, with the adjacent Hospital, belongs to the *Germans*, as may be known by the Number of Monuments erected to Persons of that Nation. Here is, also, a superb Monument, erected to the Memory of Pope *Adrian VI.*

Adrian VI. was, perhaps, a worthy Man in other Respects, but had no Taste for polite Literature, and the fine Arts, as Painting, Sculpture, &c. which caused him to be but little esteemed among the *Italians*.

In this Church are also buried Cardinal *Slusius*, *Andrew of Austria*, *Charles Frederic*, Duke of *Cleve*, *Enckenveert*, a *Fleming*, the only Cardinal ever made by *Adrian VI.*; *Luke Holstein*, and others.

The *Peristylum*, or Porch, before the Door of this Church, has been well imitated in *London*, in that of the New Church in the *Strand*; as that of the *Rotonda* is, in the beautiful Portico of *St. Martin's*, in the same City.

The

The Church of *St. Maria Ara Cæli* stands on an Eminence near the Capital; the Ascent is by a Hundred and twenty white marble Steps, each about twenty Feet broad, and of an intire Piece, said to have been brought from the ancient Temple of *Quirinus*. On the left Hand going up, is the Tomb of that celebrated Dramatic Poet, *Terence*, brought hither, from his Garden, in the *Via Appia*. This Church takes its Name, *Ara Cæli*, from the Altar, which *Augustus Cæsar* erected and dedicated to the first-born Son of God, in the Temple of *Jupiter Feretrius*, which stood near the Place. He is said to have been prompted to perform this, both by the Oracle of *Delphos*, who declared that a new-born *Hebrew* Boy had silenced him for ever; and also by the Prophecies in the Books of the *Sybil*s. But these Suppositions have been long since proved to be destitute of the least Foundation, it being ridiculous to ascribe more explicit Revelations of the Incarnation and other Mysteries of *Christianity* to these *Pagan* Impostures, than to *Isaiah* or any other Prophet among the *Israelites*. Some zealous *Christians*, in the fourth and following Centuries, thought it no Crime to commit pious Frauds, by combating the Heathens with their own Weapons, which would otherwise have been accounted weak and ridiculous. If the Heathens at first produced and forged all Kind of Prophecies and Oracles of the *Sybil*s, in Support of the Divine Origin of their Mythology, the *Christians* were not long behind Hand with them; for they forged so many acrostic *Sybylline* Oracles and Predictions, to the Advantage of their Religion, that from them might be formed a System peculiar to that Time. But the primitive Fathers proved such aukward Defenders of the Truth of their Religion, that these Arguments soon lost all Credit, and procured them the ridiculous Name of *Sybillists*.

This Altar to the first-begotten Son of God is placed near the Choir, but with many new Ornaments; among which is a Mosaic Work, and four Porphyry Pillars. In the Church are twenty Pillars of Granate, on one of which is this Inscription: *A Cubiculo Augustorum*, "From the Bed-chamber of the Emperors." The high Altar is surrounded with eight Pillars of *Oriental Alabaster*, and under it, in a Porphyry Shrine, are the Remains of *St. Helena*, Mother of *Constantine the Great*. The Picture of the Virgin *Mary*, at this Altar, is
said

said to be done by *St. Luke*; but behind the Altar is a Piece of the Holy Family, by *Raphael Urbin*.

On a Stone in this Church is shewn the Impression of an Angel's Feet, who is said to have appeared to *St. Gregory the Great*. The adjoining Convent belongs to the *Franciscans*; from the upper Parts of which is a delightful Prospect over the whole City.

St. Maria della SS. Concezione de' Fratri Capuccini is worth seeing, on Account of its fine Pictures; among which, in particular, is a Piece of *Michael* the Archangel fighting with the Dragon, by *Guido Rheni*, who is censured for painting Cardinal *Pamfilio*, his Enemy, afterwards Pope, to represent the Devil. The Archangel is finely done; but it is thought that the Mildness and Benignity of his Countenance would have been more appositely placed in a Picture of the Annunciation. Here is also that admirable Piece of *Domenichino*, representing *St. Jerom* receiving the Eucharist, just before his Death.

St. Maria Egizziaca, supposed formerly to have been the Temple of *Fortuna Virilis*, belongs to those *Armenians* and *Greeks*, who, having submitted to the Papal Authority, are allowed the public Exercise of their Religion. This Church has nothing remarkable, except a small Chapel, said to be exactly of the same Dimensions and Figure with *Christ's* Sepulchre at *Jerusalem*.

Not far from hence is an ancient brick Structure, pretended to have been the House of *Pontius Pilate*.

The Church of *St. Maria in Cosmedin*, or *Scuola Greca*, was anciently the Temple of the *Pudicitia*; *St. Augustine* taught here the *Greek* Language, and his Chair is still to be seen behind the Altar. It had its Name, *Cosmedin*, from a Corruption of the *Greek* Word *κοσμεῖν*, denoting Ornaments. The Pillars of this Church are small and short, but the Pavement is beautifully inlaid with Pieces of various Kinds of Marble. The Altar is decorated with ancient Mosaic Work; and the Pulpit with Porphyry. On the left Hand, near the Entrance of the Church, is a Vessel, used formerly for receiving the Blood of the Martyrs; but at present it is a baptismal Font, and hath a Cover of Copper finely wrought and gilt. The lower Part is formed out of one intire Piece of Alabaster, adorned with curious Basso-Relievo's of Flowers, and was found in the Gardens of *Domitian*.

In the Portico before the Church is a large Mill-stone, with five Holes in it, which, at a first Glance of the Eye, seems to represent two Eyes, the Nose, Mouth, and Chin. Some have reported that this was an ancient Oracle, and thence called it, *Bocca della Verita*, "The Mouth of Truth." Others go farther, pretending that the Ancients, when they administered an Oath of great Importance, obliged the Party, who swore, to put his Hand into that Hole representing the Mouth, which, in Case of Perjury, violently closed itself. There is an ample Relation of this absurd Fable near the Stone on the Wall, but intirely fictitious. It is said that even the *Roman* Women, at present, put their Hand into the aforesaid Mouth, to satisfy their suspicious Husbands, when they harbour Suspicions of their Fidelity; but few *Italians* have Candour enough to be satisfied with such a Proof. Others will have it to be the *Ara Maxima*, said to be erected by *Hercules*. At last it was discovered, that the Holes in this Stone were made for Passages for the Water and Filth to pass through into the common Sewers or *Cloacæ*; there being the like Stone applied to the same Use in the Secretary of State's Office, belonging to the Pope.

Near the Church-Door are two Stones fixed in the Wall, which were Weights used by the ancient *Romans*. These, it is said, the *Pagans* used to fasten to the Feet and Arms of the ancient *Christian* Martyrs, at their Execution, in Order to increase their Tortures.

Opposite to this Church stands the ancient Temple of *Hercules*, or the Sun, now turned into a Church, and dedicated to St. *Stephen*. This large Area lay a long Time waste, and covered with Rubbish, till *Clement XI.* caused it to be cleaned, and erected a Fountain in the Center. The Ravages of Time are indeed so conspicuous on every Side, that a Stranger would be tempted to believe himself in the Midst of a ruined City.

The Paintings and Gilding in St. *Maria del Horto* are finely performed. Near the high Altar, are some Pieces in Fresco, which, together with the Wall on which they were painted, were brought from St. *Peter's* Church, where their Places were supplied with Mosaic Work. It seems difficult to apprehend how a Painting upon Plaster could be removed from one Place to another; but the Esteem for ancient Pieces, which, in Time, came to suffer by the Weather, was so

so great, that, after repeated Experiments, a Method was at last discovered. They first cover the Piece of Painting with Canvas, to secure it from the Dust; it is then fixed in a Case of Boards on both Sides, with Screws, after which, a Hole is made in the Wall, which is sawed through without any Cracks or Flaws, be its Dimensions what they will. If the Wall be too thick, they take Part of it off on the other Side.

St. *Maria Liberatrice*, or *Liberà nos a Peste*, has given Rise to many ridiculous Tales, namely, that it was anciently the Haunt of a monstrous Dragon, which, on the first of each Month, the *Vestal* Virgins used to feed with Cakes. After the Introduction of *Christianity*, these Offerings ceasing, the Serpent, through Resentment, breathed out such pestilential Effluvia from his Throat, that three hundred Persons died daily of the Contagion. The *Christians* were censured as the Cause of this Calamity; but St. *Silvester* soon demonstrated the Falsity of the Assertion, by shewing, that among all those who died by the Pestilence, there was not one *Christian*; a sufficient Proof of their Innocence. But, to inforce his Argument, this holy Man went to the Dragon's Cave, and with his Ring, on which the Cross was engraved, sealed up both the Serpent's Mouth and his Den. Those *Pagans* who had ventured with him to the Den, and were overcome by the pestiferous Effluvia, he raised from the Dead by his Prayers. Some, perhaps, may give little Credit to this Tale; they however may read the Particulars on the Wall of this Church. Perhaps, as this Structure is not far from the Place where *Curtius* leaped into the Abyfs, one Fable may have given Rise to another. On the Wall there is also an Account, that *Constantine the Great* was baptised in this Church.

The Church of St. *Maria Maggiore* is described at large, in a Folio Piece, embellished with Copper-plates, and published at *Rome*, by *Paolo de Angelis*, in 1621. It has its Name from its being the principal of all the Churches in *Rome* dedicated to St. *Mary*. It is in Length a Hundred and twenty-two common Paces, and, in Breadth, forty-nine. On one Side is a fine Portico of antique Pillars, two of which, in the Center, are of Porphyry. Here is also an old stone Coffin, which, by its Basio-Relievo representing *Christ's* Nativity, seems to have contained the Body of some *Christian*. Over the Gallery, as well as other Parts of the Church, are several good Pieces of Mosaic Work, by several Masters.

The

The Pavement is composed of Marble, of divers Colours, curiously joined together, representing various Objects, among which are human Figures. The Roof is painted blue, adorned with Gildings. Near the Entrance of the Church, on the left Hand, is the lofty Monument of Cardinal *Toledo* of *Cordova*, and, on the Right, over the Belfry-door, that of *Clement Melini*. Near the latter is a celebrated Picture by *Mutiani*, representing the Resurrection of *Lazarus*; and, a little farther, the Tomb of the Artist himself, who died in the Year 1660. From thence you visit the Chapel of the Family of the *Patrizzi*, where the Remains of the first Founder of this Structure are deposited, in a Porphyry Shrine. In the Sacristy of this Church, besides several fine Pieces of Painting and Sculpture, is the Monument of *Antonio Nigrita*, Ambassador from the King of *Congo*. On the left Hand is a brass Statue of Pope *Paul I.* on a marble Pedestal, by *Paolo Sequirico*, a Native of *Parma*; and opposite to it is that of *Philip IV.* of *Spain*, by *Lucenti*, in Acknowledgment of a Benefaction of four thousand Ducats a Year, payable out of the *Neapolitan* Revenue. On the Altar is an excellent Piece of Sculpture, representing the Assumption of the Virgin *Mary*, in Marble, by *Bernini*.

The next is the stately Chapel dell' *Augustissimo Sagramento*, where, on the Arch before the Entrance, are painted the four Evangelists, by *Andrea Dancona* and *Ferdinando Dorvieto*. This Chapel was built by *Sixtus V.* whose Monument, by *Fontana*, is well worth seeing. There are several elegant Pillars of fine green Marble, and in the Middle is placed the Statue of the Pope, done by *Valsoldini Lombardo*; the Basso-Relievo's, representing *Charity* and *Justice*, by *Fiammingo*; the Coronation of the Pope, by *Antonio Valsoldo*, and the Statues of *St. Francis* and *St. Anthony*, by other eminent Artists; all of Marble. Opposite to this is that stately Monument, which *Sixtus V.* caused to be erected, in Honour of *Pius I.* his Benefactor and Promoter, wherein the Talents of the most eminent Sculptors have been displayed; the white Marble Statue of *Pius*, in the Middle, is by *Leonardo Sarzana*, and under it lie his Remains, in a Shrine of Brass gilt. I shall not particularly specify the many Paintings and Variety of Relics in this Chapel.

The next Chapel is that of the *Annunciation*, in which is
the

the beautiful Monument of Cardinal *Gonsalvo*, with some Mosaic Figures, by *Turrica*.

Before the Tribuna, or Gallery of the Church, stand two old lofty Tabernacles; in one of them is said to be kept the Cradle of *Christ* in a silver Case, set with Jewels; being the Gift of *Philip III*, King of *Spain*. A Tribuna is properly a civil Edifice, being probably the Place where the ancient Tribunals or Courts of Justice were held; and not a few such Edifices were, without any great Alteration, converted into Churches.

On one Side of this Tribuna is the Tomb of *Nicholas IV*. The Architecture is by *Fontana*, and the Sculpture by *Leonardo Sarzana*. The two Images near the Pope are *Faith* and *Prudence*; the Whole was done at the Expence of *Sixtus V*. Opposite this, and on the right Hand from the Entrance of the Church, is the Monument of Pope *Clement IX*, of which *Rinaldi* was the Architect; the Pope's Statue is by *Dominico Guidi*; that of *Faith*, by *Fancelli*; and *Charity* by *Ferrata*. The latter is represented like a young Woman suckling her Infant, and not over cautious in exposing her Breasts. Near the high Altar is a very remarkable Pillar of black and white Marble; the Canopy over it is supported by four Porphyry Pillars. The Tribuna is wholly covered with fine Picturesque Mosaic, by *Turrita*. On the other Side of the Church, near the principal Entrance, is the incomparable Chapel of *Paul V*, facing that of *Sixtus V*; which, for Sculpture and marble Decorations, the Walls being covered with them, has not its Equal in all *Rome*. The two Papal Tombs here, like those in *Sixtus's* Chapel, are adorned with Pillars of green Marble. *Paul V*. is represented on his Tomb in a kneeling Posture, by *Scilla*; the Basso-Relievo's are by *Carlo Moderno*; the Coronation of the Pope, by *Hippolito Butio*; the Statue on the right Hand, by *Valsoldo*; that on the Left, by *Francisco Stati*; and two others, *St. Basil* and *King David*, with *Goliath's* Head in his Hand, by *Nicholas Cordier*. On the other Side is the Tomb of *Clement VIII*, where he is represented as distributing his Benediction, by *Scilla*; the Basso-Relievo's are by *Malvicino Mariani* and *Mocchi*; the Coronation of the Pope, by *Bernini*; and the other Ornaments, by *Valsoldo* and *Butio*. The adjacent Statues of *St. Bernard* and the High Priest *Eleazar*, in his *Pontificalia*, with a Censer in his Hand, are the Work of *Cordier*; the Paintings in this

this Chapel are done by those celebrated Artists, *Guido Rheni, Lanfranco, Baglioni, Arpino, Malvicino, &c.*

At the Altar are four fluted Columns of *Oriental Jasper*, decorated with gilt Brass. The Cornishes, Pedestals, and Frizes, are of Agate and Jasper, fixed together. Between those four Pillars is the Picture of the Virgin *Mary*, with the Infant *Jesus* in her Arms, said to be painted by *St. Luke*, in a Frame of *Lapis Lazuli*, and over her Head a Crown of Gold, richly adorned with Jewels. On the Front of this Altar is a Basso-Relievo of Brass gilt, representing Pope *Liborius*, drawing a Plan of this Church in the Snow, according to the Instructions given him in a Vision. The Chapel and all its Ornaments were done by *Flaminio Pontio*, a *Milanese*, and said to have cost Pope *Paul I.* above a Million of Scudi. The Sacristy of the Chapel is very magnificent, and contains, among other Things, a silver Crucifix, of the exact Height of Pope *Paul I.*, together with six silver Chandeliers, which seven Pieces cost twelve thousand Scudi. Several Palliotta's or Coverings for the Altar, of Silver; the Assumption of the Virgin *Mary* with thirteen Apostles, *St. Paul* being included among them, each of them three Feet and an Half high; six Obelisks, on which Lights may be placed; six large Busts, in which Relics are kept; and several other Pieces, all of massive Silver. Here is also a *Rosa d'Ora*, consecrated by *Paul I.*, resembling a Flower-pot; several gold Chalices weighing three or four Pounds, set with Emeralds, Sapphires, Rubies, and Diamonds. After the Ecclesiastic, who attended us, had let us view these curious Ornaments, he said he would shew us *una bella Galantaria*, or a pretty Toy. This was a little Altar quite covered with precious Stones; among which were a Hyacinth, of the Size of a middling Snuff-box; an *Aqua Marina*, the Bigness of a Walnut, not at all inferior to that in the Crown of *Great-Britain*; likewise two Topazes of the same Bigness. In a Box is represented the Manger at *Bethlehem*.

After leaving this beautiful Ornament, we were conducted to the Chapel *Strozzi*, where, as well as in that of the *Madonna* adjoining, are good Paintings. The next is a Chapel belonging to the *Cesi* Family, in which are two Tombs of Cardinals descended from that House, of *Pietra Paragona*, with brass Busts. Here is likewise a fine Monument of green, red, and yellow Marble, erected to the Memory of

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Augustino Favoriti, by the Baron *Furstenberg*, Bishop of *Munster* and *Paderborn*; it was executed by *Careani*, from a Design of *Gimignani*.

Among the several learned Men buried in this Church, I shall only mention one, namely, *Platina*, the Papal Historiographer, Author of the Lives of several Popes.

On Account of the Relic of the holy Manger, this Church is sometimes called *St. Maria ad Præsepè*, likewise, *Liberiana*, from a Pope of that Name, who was the Founder of it.

In the Area, on the south Side of the Church of *St. Maria Maggiore*, *Paul VI.* erected a fluted Column of Marble gilt, and on it an Image of the Virgin *Mary*, of Brass gilt, turning her Face toward the Church.

In the Reign of that Pope, this Pillar was found among the Ruins under the Walls of the Temple of *Peace*, near the triumphal Arch of *Titus Vespasian*, and removed hither under the Inspection of *Caroli Moderni*.

On the Pedestal are two Eagles and two Dragons, which seem to support the Column. From hence a Street leads directly in a straight Line to the *Lateran Church*.

Sixtus I. caused to be erected, under the Direction of the famous *Fontana*, on the other Side of *St. Maria Maggiore*, towards *St. Pudentia*, an Egyptian Obelisk, found at the Entrance of the Tomb of the Emperor *Augustus*. Another Obelisk, exactly resembling this, is still lying near the Place where this lay, broken to Pieces; the former is forty-two Roman Feet high, exclusive of the Base.

St. Maria sopra Minerva has its Name from a Temple erected by *Pompey the Great* to the Goddess *Minerva*. When this Temple was decayed, some *Benedictine* Nuns, whom, in the Year 750, *Leo Isaurus* drove out of *Greece*, settled here; and after them the *Dominicans*, who continue in Possession of it. This Church is full of fine Paintings, and has several beautiful Chapels; among the latter, that of the *Adrobrandini* Family is most remarkable for its Statues, and sepulchral Monuments, and, indeed, well deserves the Observation of the Curious. Adjoining to it is the Chapel *della Annunziata*, in which is the Statue of Pope *Urban VII.* standing on a Tomb, done by *Ambrosio Malvicino*. In the *Strozzi* Chapel are two brass Angels on a Monument, erected to the Memory of *Ambrosio Strozzi*, by *Taddeo Landi*.
Not

Not far from the high Altar, is a Piece representing *Christ* carrying his Cross, as big as Life, in white Marble. The Foot which is fixed foremost, and covered with gilt Bronze, is often kissed by the mistaken Vulgar, and the Statue much valued, being the Work of *Mich. Angelo Buonarota*.

The superb Monuments of *Leo X.* and *Clement VII.* are in the Choir of the Church; the Statue of the former was done by *Raphael de Monte Lupo*, and that of the latter by *Geo. Baccio Bigio*; but all the other Ornaments of both Monuments are by *Bandinelli*.

In another Part of the Church is the Monument of *Paul IV.* done by *Ja. and Thomas Cassignola*; and, also, another erected to the Memory of Cardinal *Pimentel*, by *Bernini*. The beautiful Statues upon the Tomb of Cardinal *Bonelli* were performed by that great Artist *Hercules Ferrata*.

About thirty Years since, a certain Prelate began the Building of a Chapel near the Sacristy to the Honour of *St. Dominic*; but, his Architect being judged unequal to the Task, he was desired to employ another, at which he was so piqued that he dropped the Design, when he had erected eight black and white marble Pillars. But *Benedict XIII.*, zealous for the Glory of his Order, caused the Chapel to be finished in so elegant a Manner, that it is now well worth seeing. In the Chapel *del Rosario*, is a beautiful Group in Marble, representing the Virgin *Mary*, the Infant *Jesus*, and *St. John the Baptist*. Contiguous to a Pillar, on the other Side of the Church, is a Monument erected to the beatified *Maria Raggi*, with her Bust in Bronze; and, on the Altar in the Sacristy, a fine Crucifix, by *Andrea Sacchi*.

Cardinal *Cajetan*, a *Dominican*, thought himself unworthy of being buried in the Church, and, therefore, his Tomb was erected on the Steps, at the Entrance of it.

The Library of the Convent, furnished with more than fifty thousand Volumes, is well worth Notice. The Length of it is a hundred common Paces, and the Breadth twenty-six. The principal Librarian, at present, is *P. Anniani*; it is open every Day from Eight to Eleven in the Forenoon, and from Two till Five in the Afternoon, except *Thursdays* and Holidays. Cardinal *Casanata*, a *Neapolitan*, left a considerable Legacy for the Increase of this Library; in Acknowledgement of which, his Statue in white Marble, done by *Le Gros*, is placed at the End of this Gallery.

Before

Before the Entrance of the Library are several panegyric Inscriptions, in Honour of *Clement XI*, *Innocent XII*, and Cardinal *Casanata*, who were the greatest Benefactors.

In this Convent are several good Pieces of Painting; and here are regularly maintained an Hundred and fifty Monks, exclusive of Foreigners belonging to this Order. The Structure is six Stories high, but the uppermost are very low; which greatly diminishes the Beauty of this spacious Edifice.

Here the formidable Court of Inquisition, which is detested even by all rational *Roman Catholics* themselves, is held every *Wednesday*. The General of the *Dominican Order* always presides there, next to the Bishops. Three Congregations of the holy Office sit every Week; the first in the Palace of the Inquisition; the second at *Alla Minerva*, where the Processes are regularly digested, to be laid before his Holiness, at the third Meeting, which is held at the Palace where the Pope resides. The Number of Cardinal-Inquisitors is not fixed; sometimes there are twelve, or more: These are assisted by several Divines and Officers; but they are not so strict in *Italy*, as in *Spain* and *Portugal*; the *Italians* not being so weak as to intrust them with such absolute Power.

Their Rigour is remarkably abated towards Foreigners, those belonging to Cardinals, and such as are under the Protection of foreign Ministers. The Marquis de Monteleon, when he was Ambassador from *Spain* to the *Hague*, told Baron *Forstner*, that, a Nephew of Cardinal *Imperiali* being engaged in Play at a public Billiard-Table, if I mistake not, at *Genoa*, one of the Company was reading a long Article in the News-paper, relating to the Pope; the young Gentleman, happening to miss the Ball of his Antagonist, in the Heat of Play, cried out in a Pet, *Avec votre saint Pape vous me faire perdre le Jeu*, "With your foolish Pope you have made me lose my Game." The Inquisitors, soon after, got Intelligence of it; but the young Gentleman being related to a Cardinal, whom it was not prudent to offend, they transmitted an Account thereof to his Eminence, who had it hushed up. Some Time afterward he sent for his Nephew, and, after expressing his Satisfaction with his Conduct, desired him to recollect whether he knew of any Enemies, and whether he had not spoken too freely of the

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Emperor or the King of *France*. These and other Questions being answered in the Negative, the Cardinal proceeded to ask if he had not been wanting in Respect to the Pope. Upon which, the pettish Words he uttered at *Genoa* immediately occurring to him, he answered, that he could not remember that he had ever been guilty of any Thing of that Kind, except once, in the Heat of Play, something that might be construed disrespectful had escaped him. Upon which the Cardinal concluded the Conversation with this Advice, "Though you are at Liberty to think what you will of the Pope, yet it is neither necessary or prudent to mention it."

The Palace of the Inquisition, together with the Prison of those unhappy Persons who fall under its Displeasure, is in another Part of the City, not far from *St. Peter's*. But what passes within the Walls of that Structure, is as little known at *Rome*, as the Transactions of the Seraglio are at *Constantinople*. Boards are placed before most of the Windows, like those in a great many Nunneries.

The Blessing and Cursing of printed Books, likewise, depend chiefly on the *Dominicans*; the *Maestro del Sacro Palazzo*, without whose Permission no Book is to be printed, nor read when prohibited, together with the Secretary of the Congregation dell' *Indice*, of whom a Licence must be obtained for Reading a prohibited Book, even out of the Jurisdiction of the City of *Rome*, being both of this Order. The Council of *Trent* first published an *Index Librorum prohibitorum*, or a Catalogue of prohibited Books, and of the dangerous Passages in others permitted to be read. This is now continued from Time to Time by the *Congregatio Indices*; but with what Judgment appears from the following Instance, among several others, of an Inquisitor, who, in a Book written by *Naudæus*, expunged these Words, *Virgo fata est*, "Thus spoke the Virgin," with this Addition, *Propositio hæretica, nam non datur Fatum*, "An heretical Proposition, there is no such Thing as Fate."

Near the Ruins of the ancient Temple of *Minerva*, in the *Dominican Garden*, is a Pyramid embellished with several *Egyptian Hieroglyphics*; but some of them are damaged. It is three *Roman Palms*, or between sixteen and seventeen Feet in Height. Pope *Alexander VII.* erected this Pyramid before the Church of *St. Maria sopra Minerva*, in the Year

1667, placing it on the Back of an Elephant, finely executed by *Bernini*.

The Church of *St. Maria de' Monti*, though situated in a Valley, has its Name from the circumjacent Hills, *Esquiline*, *Viminal*, and *Quirinal*. It is an elegant Structure, and well worth Observation for its beautiful Paintings.

The Church of *St. Maria in Navicella* hath some good Paintings in Fresco, by *Julio Romano* and *Perino del Vaga*. It derives its Name from a marble Boat placed before the Church, and said to be a Votive Piece for a Deliverance in a Storm. This Church is generally locked up, being situated in a solitary Part of the City.

The Church of *St. Maria Nuovo* is also called *St. Francesca Romano*, from that Saint's splendid Tomb of Jasper and other Gems, executed by *Bernini*, which is a sufficient Encomium. Near the Altar, on the right Hand, are two Blocks of Marble, surrounded by a Sort of iron Lattice, and on them two Cavities, which they pretend are the Impressions made by the Knees of *St. Peter*, founded on the Fable of *Simon Magus's* Flying in the Air before the Emperor *Nero*, till, by the Prayers of *St. Peter*, he fell down in the Emperor's Presence, broke his Legs, and expired in a few Days. Before the Altar are two Angels in white Marble, holding Lamps; and over the Altar is the Picture of the Virgin *Mary*, painted by *St. Luke*, of which Abundance of Stories are related. Here is also the Monument of *Gregory XI.* adorned with fine Bas-reliefs, representing his public Entry when he removed the Papal Seat from *Avignon* to *Rome*.

The Church itself was once Part of the Court of *Nero's* golden Palace, facing the Square, where are still some of the Remains of the *Temple of Peace*.

In the Church of *St. Maria della Pace*, are several celebrated Pieces of Painting, but not taken proper Care of.

Near the Entrance of the first Chapel, on the right Hand, are four Pieces in Fresco, namely, two Prophets and two Sybils, done by *Raphael*; and, opposite to these, four other Pieces, by *Timoteo della Vite d'Urbino*, who was cotemporary with *Raphael*. *Vincenzo del Rossi* and *Balthasar Peruzzi* have likewise left some fine Specimens of their exalted Geniuses in this Church. *Girol. Sermonetta* has painted the Nativity of *Christ* with the Adoration of the Shepherds; and *Carlo Maratti* the Annunciation of the Virgin *Mary*. On

the high Altar is one of the seven Pictures of the Virgin, said to be painted by St. Luke. The two marble Statues of *Peace* and *Justice* are done by *Stephano Maderno*.

The Church of St. *Maria della Pietà in Campo Sanzo* is the Burial-place of the Pope's *Swiss* Guard, and is chiefly frequented by them. Over the high Altar is a Piece of our Saviour's Descent from the Cross, by *Caravaggio*; on the right Hand is the Leading out of *Christ* to be crucified, by *Jacob Haase*, a Native of *Antwerp*; and, on the Left, the Flagellation of *Christ*, by *Francesco Fiamingo*. In the Church-yard are a great Number of handsome Tombs, so that some Hours are necessary to run over the Epitaphs; many of which are to be met with in *Alveri*, intitled, *Roma in ogni Stato*.

The Ashes of *Nero* are said to have been buried on the Spot where St. *Maria del Popolo* now stands, and that from them a Hasel-tree was produced, which proved the Habitation of several evil Spirits; till Pope *Paschal II.* ordered the Ashes to be dug up and thrown into the *Tyber*, which terminated the Mischiefs produced by such a Rendezvous of Spectres. This legendary Tale is certified by an Inscription on the Pavement of the Church, where the Hasel-tree formerly grew. Near it, on the left Hand, is the Monument of *Ascanius Maria Sforza*, and opposite to it that of Cardinal *Bassi*, both of white Marble, and decorated with *Basso-Relievo's*, by *Andrea Sansovino*. On the Monument of the latter is the Statue of a Woman, which seems to represent *Virtue*, the Drapery of which cannot be sufficiently admired. The Representation of Death, together with the Tomb made by *Giov. Baptista Gisleni* for himself, are well worth observing.

In the Chapel of the *Chigi* Family, are several fine Paintings, and in each Corner a marble Statue. Those of *Elijah* and *Jonah* were done by *Lorenzo*, after a Design of *Raphael*; and the other two, with the Monument, by *Bernini*. In the beautiful Chapel belonging to the *Cibo* Family, are twelve Pillars of *Giallo Antico*, and several good Pieces of Sculpture in green Marble; likewise, three Pieces of Painting, of which the Martyrdom of St. *Laurence*, and that of St. *Barbara*, are charmingly executed.

There are two Churches called St. *Maria in Portico*, but that in the *Campitelli*, or the new Church, is the principal; the

the Picture of the Virgin *Mary*, by *St. Luke*, being brought from the old Church, now called *St. Galla*, and placed in this new Structure, which, among others, has two fine Chapels belonging to the *Altieri* Family, remarkable for their marble Decorations. In the first are two Coffins, and the Bust of a Lady; on one, the Word *Umbra*, a Shade; and of a Man on the other, with the Word *nihil*, nothing; both Coffins are supported by Lions of the finest red Porphyry, without any of those white Specks usually seen in Pieces of that Stone. In the other Chapel are two remarkable Pillars of *Marmo fiorito*, or flowered Marble, each of one intire Block, though twelve Feet in Circumference, and near twenty-five in Height.

The Church of *St. Maria Regina Cæli alla Lungara* is well worth seeing. The Tabernacle on the high Altar is adorned with *Lapis Lazuli* and other Gems, Bas-reliefs of Ivory, and twisted Pillars of white Agate. The Pavement before the Altar is an elegant Piece of inlaid Work, consisting of grey and white Marble. The Church belongs to the *Carmelite* Nuns, and is splendidly decorated by the Munificence of the Princess *Anna Colonna*, Wife to Prince *Dom Taddeo Barbarini*, to whose Memory here is a superb Monument.

The Church of *St. Maria della Scala* belongs to the *Carmelites*, and has a fine Tabernacle decorated with fluted Pillars of *Oriental Alabaster*, and Capitals of gilt Bronze. Here are also some good Paintings, by *Arpino*, *Luca*, *Palma*, and others.

In the Church of *St. Maria Transpontina*, are two Pillars of a very hard Species of Marble, called *Breccia*, to which *St. Peter* and *St. Paul* are said to have been fastened when they were scourged in the Reign of *Nero*. The Altar is very magnificent, being adorned with eight Pillars of *Sicilian Jasper*.

On the Spot where the Church of *St. Maria in Trastevere* is now erected, was the ancient *Taberna Meritoria*, or Hospital for decayed *Roman* Soldiers. On *Christmas-Day*, a Fountain of Oil is said to have sprung up in the Place where the high Altar now stands.

Near *St. Firmian's* Altar, are preserved three black Stones, having these Words inscribed near them, *Hi Lapides Pedibus Martyrum alligabantur*, " These Stones used to be fastened

“ to the Martyrs Feet.” I look upon them to have been antique Weights. The Pavement of the Church, especially near the high Altar, is of fine inlaid Work. The Tabernacle is ornamented with four Porphyry Pillars; and, in the Tribuna, are several mosaic Pieces. The Monument of Cardinal *Philippi de Alençon*, Titular of this Church, and Bishop of *Ostia*, is adorned with a fine Bass-Relief of white Marble, consisting of twenty human Figures.

In this Church are twenty-three large Pillars, each formed out of one intire Block of *Oriental Granate*. The Vulgar believe that the twenty-fourth was taken away by the Devil, and carried through the Air to *Prague*. In the Chapel, near the Tribuna, is an admired Piece, representing a Child strowing Flowers, done by *Dominico Zampieri*, often celebrated by the Name of *Dominichino*. The Master-piece of this great Artist, at *Rome*, is on the Cieling of this Church, being the Assumption of the Virgin *Mary*, whose majestic, but sweet and modest Countenance, together with the expressive Assiduity of the Angels to attend her, strike the Beholder with an agreeable Surprise.

In the Portico, before the Church, are four Pillars of Granate, and, on the right Hand, a large stone Coffin, with some scriptural Pieces in Bass-Reliefs. From the Inscription we learn, that it was brought hither from the Palace of Cardinal *Carpegni*, in the Year 1707.

The Church of *St. Maria e St. Gregorio in Vallicella* is also called *Chiesa Nuova*, or the New Church, and belongs to the Fathers of the Oratory. The Lovers of Painting will find an agreeable Entertainment here; but none of the Pieces seem to excel those in the Dome, where the Glories of the Celestial Paradise are exquisitely represented, by *Pietro di Cortona*. The Burial of *Christ* by *Michael Angelo Caravaggio*, in the second Chapel on the right Hand, and the Virgin *Mary*, by *Rubens*, on the high Altar, are both exquisitely performed. The Chapel of *St. Philip Neri* is intirely lined with Marble, Agate, Mother of Pearl, and precious Stones. This Saint's Body is deposited under the Altar in a silver Shrine. In the adjoining Convent is a Library, consisting of twenty thousand Volumes.

It would be a tedious Task to give a Description of all the Churches in *Rome* dedicated to the holy Virgin, though none of them want their particular Train of Votaries; but, what

what is something singular, many who place the greatest Confidence in a particular Statue of the Virgin *Mary* in some Church, give themselves no Trouble at all about the other Statues of the same Virgin in other Churches ; whence they must certainly think that there were several Mothers of *Christ*, and that each of them can be of no effectual Service but in one particular Place. I shall conclude my Account of the Churches dedicated to the Virgin, with the finest of them all, namely, *Madonna della Vittoria*, " Our Lady of Victory," belonging to the *Carmelites*. It was formerly dedicated to *St. Paul*, but changed its Name, at the bringing of an Image of *St. Mary* hither, which performed a great Miracle in a Battle against the Heretics, on the white Mountains near *Prague*, in 1621. It is not improbable but the Monks of this Convent have some Picture of so memorable a Transaction. The Image of *St. Mary* is placed over the high Altar, and is profusely decorated with valuable Gems, presented by the House of *Austria* and its Allies.

The Picture, in the first Chapel on the right Hand, of the penitent *Mary Magdalen*, is by *Mercati*; and in the other Chapel are some fine Pieces, particularly the Virgin *Mary* holding the Infant *Jesus* to *St. Francis*, by *Domenichino*.

In the Chapel of *St. Joseph*, are four Pillars of green, and a Bas-relief of white Marble. The latter represents our Saviour in the Manger, and the Shepherds paying him their Adorations. Here are some fine Statues by *Dominico* ; one of which is the Infant *Jesus*, beautifully represented in the Virgin's Lap.

In *St. Theresa's* Chapel, are great Quantities of fine Negro Antico, and six Busts of Cardinals, of the Family of *Cornaro* ; together with the Statue of this Saint, and another of an Angel descending to her, both by *Bernini*, who drew the Plan of the whole Chapel. The Saint is represented lying intranced, and the Artist himself always considered it as his Master-piece. Indeed, all must acknowledge it to be inimitable. The next Chapel is richly ornamented with several fine Gems, especially *Lapis Lazuli*.

Here is also a Painting of the Crucifixion, by *Guido Rheni*. The Church itself is small, but, for Marble, Painting, and Gilding, equal to most. In the Convent Treasury is an Image of the Virgin *Mary*, a Span long, formed out of

one solid Piece of Amber. It was a Present from the House of *Bavaria*; the Face and the Infant *Jesus* are of Ivory. Here is also the Crown of Gold which the Emperor *Ferdinand II.* presented to the miraculous Image of the Virgin *Mary*, which, besides Rubies and Emeralds, and other precious Stones, is adorned with a Sapphire, equal in Magnitude to a Hasel-Nut. A *Pietà*, or the Virgin *Mary* with a dead *Jesus* in her Lap, in Ivory, on a Ground of Jasper, is an excellent Piece. In the same Chamber is the Battle of the *White Mountain*, near *Prague*, painted in four Pieces; together with a Portrait of the Carmelite Monk *Dominico di Giesu Maria*, who found the above Image of the Virgin in the Village of *Strachonitz* in *Bohemia*, in a very battered Condition, the Heretics, as they alledge, having torn out its Eyes. In the Burying Vault lies a Prince descended from the House of *Bavaria*, who died here some Time ago. Here is also one of the Brothers of the Convent, whose Skin, from the Dryness of the Place, adheres so close to the Bones, that they still retain their natural Position, though he has been buried in a Vault many Years. These, and several other Curiosities, may be seen for two Paoli's, about one Shilling Sterling.

Ill Sagro Monte della Pietà was instituted to prevent the Extortions of Usurers, by which the Distresses of the Poor are so extremely aggravated in other Countries. Here you receive two Thirds of the Value of the Pledge; and, if it does not exceed thirty Scudi, or Crowns, no Interest is paid; but, if more, two *per Cent.* only. If the Pledge is not redeemed in eighteen Months, it is publicly sold, and the Overplus reserved for the Owner; but this Sale may be prevented by only renewing the Obligation, which is done without Trouble or Expence. For supporting this Fund, which, besides relieving the Distresses of the Poor, affords a Sustenance to several People, Legacies have been left by Popes, and other Persons of Rank. There is also a particular Fraternity who take Care that every Thing is conducted in the most equitable Manner. In this Chapel, or Oratory, is a *Madonna della Pietà*, by *Dominico Guido*, in Marble. Here is likewise a Bass-Relief, by *Theodon*, representing *Joseph* supplying the *Egyptians* with Corn during the Famine; and another by, *le Gros*, of *Tobias* lending ten Pounds to *Gabriel*. Nothing can be more properly designed than

than the Figures in this Basso-Relievo; one is telling out Money, another writing Receipts, a third entering it in a Book; all extremely well expressed. These *Montes Pieta's* are, in other Parts, called *Lombardies*, or *Loan-Chambers*.

The Church of *St. Nicolo di Tolentino* is decorated with fine Paintings, and some marble Pillars, of a violet Colour, called *Paronaceo*. In the *Garvotti* Chapel is an excellent Piece in Basso-Relievo, placed over the Altar, representing the Virgin *Mary*, as she is said to have appeared to a Peasant at *Savona*. It is of white Marble, and esteemed the Master-piece of that famous Roman Statuary, *Cosmo Fancelli*. On one Side of the Altar is the Statue of *Joseph*, and, on the other, that of *St. John the Baptist*. The former is by *Anthony Raggi*, and the latter by *Hercules Ferrata*.

The Church of *St. Onofrio* is not destitute of fine Paintings; but chiefly visited by Strangers, on Account of the elegant View it affords of the whole City of *Rome*. Two Monuments, exactly resembling one another, have been erected here by Cardinal *Francisco Barbarini*; one to his Preceptor *Bernardo Guglielmo*, and the other of the learned *John Barclay*; but the Widow of the latter resented so highly the Indignity offered to her Husband, who, besides his extraordinary Learning, was of a noble Family in *Scotland*, by being placed contiguous to a wretched Pedant, as she termed *Guglielmo*, that she would willingly have demolished the Monument; but, that being out of her Power, she found Means to carry off the Bust of her Husband, which had been placed upon it.

On the Pavement of this Church is a flat Stone, having a short Inscription to the Memory of the famous *Tasso*, whose Remains were deposited under it, in the Year 1595. Near it is a Monument erected to the Memory of *Alexander Guido*, who was extremely desirous of being buried near *Tasso*, which was in some Measure complied with, his Body having been removed from *Tusculum*, where he died, on the 12th of *June*, 1712, aged 63 Years, by *Lewis*, one of the Princes of *Mirandola*, and deposited here, near those of his beloved *Tasso*.

Six of Pope *Clement XIth's* *Homilies*, which are read on several Festivals, before the Cardinals in *St. Peter's* Church, have been rendered into *Italian Verse* by *Alexander Guido*, and a seventh by *Bernardino Perfetto*. They were all originally written and delivered in the *Latin Language*; but

they have been translated into most of the Languages of *Europe*. The whole Number of them are twenty-eight, and a very pompous Impression of the *Italian* Translation was published in Folio, at *Rome*, in 1722, embellished with Copper-plates of his Coins and Medals.

L' Ospizio de Poveri Fanciulli di St. Micheli à Ripa Grande, or "The Hospital for poor Children," is so spacious a Structure, that the Front, facing the *Tiber*, extends itself above five hundred Paces in Length, and is four Stories high. It is a most excellent Foundation for educating Orphans, who are left to chuse their Trade according to their natural Propensity, when they arrive at the Age of twenty Years; and, as soon as they are able to maintain themselves, dismissed with new Cloaths, and twenty-five Scudi or Crowns in their Pockets. Excellent Tapestry is made here; several Workmen, from the *Gobelins* at *Paris*, having been procured, for the Perfection of this Manufacture. When any Lad appears to have a fine Genius, he is instructed in Drawing, during two or three Years; and afterwards spends nearly the same Time in obtaining a Proficiency in Tapestry. Old disabled Servants, who, through old Age and Infirmities, are rendered incapable of providing for themselves, are also admitted into this Hospital. In the Church the two Sexes were separated by an iron Lattice. Their Food, when I visited this Hospital in *Lent*, consisted of dried Fish, Chestnuts, a small Loaf and a Half, and a Can of Wine. Their House of Correction will contain a Hundred and fifty Persons, where those who fail to perform their weekly Task, are put into a Machine which Shackles both Hands and Feet, and there undergo their Discipline. Formerly, they were scourged with leather Thongs, but, a Lad expiring under the Discipline, they have since used Scourges made of Cords.

Near the Church of *St. Paolo alle trè Fontane*, is that of *SS. Vincenzo e Anastasio alle trè Fontane*, originally dedicated to *St. Paul*, and should be visited at the same Time. The latter, however, deserves Notice only from the twelve Apostles painted on the Wall, as it is said, from the Designs of *Raphael*.

Opposite to this Church is a very elegant Chapel of *St. Maria della Scala del Cielo*, "St. Mary of the Ladder to Heaven," of an octangular Form. In the Tribuna, over the Altar of *St. Bernard*, is some ancient Mosaic Work, and the
Altar-

Altar-piece represents Angels carrying Souls from Purgatory ; for, if we will credit a Certificate on the Wall, every Mass, said here, delivers a Soul from that Prison. From this Chapel you enter the Catacombs, or subterraneous Passages, which are said formerly to have extended to *Ostia*. In the Area, between the Churches of *St. Vincenzo e Anastasio* and *St. Maria della Scala del Cielo*, extending to *St. Paoli al'e tre Fontane*, ten thousand *Christians* are said to have suffered Martyrdom.

The high Altar, which is on the right Hand, is decorated with Pillars of green Porphyry, which can hardly be equalled for Beauty. Near these is a Pillar four Feet high, inclosed with Wood and iron Rails, and on it this Inscription :

Columna supra quam decapitatus fuit S. Paulus Apostolus.

The Pillar on which *St. Paul* the Apostle was beheaded.

Opposite to this Altar is another, adorned with red Porphyry Pillars, and, over it, the Martyrdom of *St. Peter*, painted by *Guido Rheni*. In this Church you may purchase a great Variety of Medals and Amulets of a small Size, on which are represented religious Histories, or Persons famous for their Piety ; and by Virtue of a Mass said over them, are considered as efficacious Remedies for the Head-ach, Epilepsy, and other Disorders. A little farther from the City, on this Road, is the Church of the *Annunciation*, where Indulgences may be procured for ten thousand Years. Here I cannot but observe that Protestants are mistaken, in imagining the Term of Indulgences to relate to this Life ; and, consequently, that an Indulgence for a Year authorises the Person to commit Sin during that Term. But the *Roman Catholics* consider Indulgences in a very different Light ; for Instance, they conceive that a Person, who, for the Purification of his Soul, ought to remain a Hundred thousand Years in Purgatory, shall be discharged at the Expiration of ten Thousand, if he has taken Care, in his Life-time, to provide himself with Indulgences for ninety thousand Years. In the Cathedrals and principal Churches are seven privileged Altars to be visited for this Purpose, which are distinguished by this Inscription, *Unum ex septem Altaribus*, " One of the seven Altars."

Something nearer the City of *Rome* is the *Basilica di St. Paoli Fuori delle Mura*, or " *St. Paul's* without the Walls,"

in the Road to *Ofia*, which, next to *St. Peter's*, is the largest Church in *Rome*; being, in Breadth, one Hundred and five common Paces, and about a Hundred and sixty in Length; but, according to the *Roman* geometrical Measure, its Length is sixty, and its Breadth about forty Paces. The principal Door is of Bronze, adorned with scriptural Histories, and over it is the following Inscription:

*Hæc Domus est Domini, & sacri Limina Regni;
Huc properate Populi, hæc Domus est Domini!*

This is the House of God, and the Entrance to his sacred Kingdom;
Come hither, ye People, this is the House of the Lord!

This Structure is supported by fourscore and ten very large Pillars, many of which are of *Oriental* Granate, some of *Pavonazzo*; but all of them antique. At the Altar are thirty Pillars of Porphyry of an inestimable Value, besides fourteen grand Pillars of Marble, called *Saligno Cipolino*. Near the Sacristsy, in the Court of the *Benedictine* Convent of the *Congregatione Montis Cassini*, or *St. Justina* of *Padua*, are two Pillars of *Cipolino* Marble, and six of Granate; and, further on, seven superb Pillars of Granate. Within the Convent are an Hundred and ninety-four Pillars, most of which are not yet erected. The Church is divided into five Isles; the Pillars of the middle Isle are about three Fathoms in Circumference, and each formed out of one intire Block of Marble, beautifully variegated with white Veins; and, if properly polished, would have a fine Effect. The Pavement is very irregular, being composed of Fragments of Inscriptions, *Basso-Relievo's*, &c. *Cornelius Margarini*, a *Benedictine* Monk, has been at the Pains of copying and publishing an Account of this Floor. In this Church are to be obtained Indulgences for six thousand Years; and I cannot but reproach those who are really persuaded that eternal Felicity is to be obtained by these Indulgences, of visiting Churches and Altars, that they do not spend more of their Time at *Rome*; it being the only Place where Happiness may be acquired at so cheap a Rate, as Indulgences may be obtained for twenty thousand Years, in a Forenoon, by visiting proper Churches.

The *Basilica di S. Paolo* is one of the four that boast of the *Porta Sancta*, opened only in the Year of the Jubilee, though

though I could not perceive any Cross upon it. This Church hath likewise the Honour of having an Altar, at which the Pope alone is permitted to say Mass. On the Side of the Church, towards the *Ostia* Road, is an elegant Chapel, dedicated to the Sacrament of the Eucharist, erected by that great Architect, *Carlo Maderni*. Not far from it is a miraculous Crucifix, said to have often discoursed with *St. Bridget*, a *Swedish* Princess, of whom here is a fine Statue of Marble in a praying Attitude, by *Maderno*. They pretend to shew here a Garment of the *Virgin Mary*, and the Bones of the Apostle *St. Paul*.

The Mosaic Work, on the arched Roof of this Church, was performed in the Time of *Leo the Great*, and, from an Inscription, appears to have been done at the Expence of *Placida*, a Sister of the Emperors, *Honorius* and *Arcadius*.

Without the Church is a marble Pillar twenty-six Feet in Height, supported by two *Sphinxes*, and finely ornamented with Basso-Relievo's. From the Vine-branches and Bunches of Grapes, some believe it to have been brought from the Temple of *Bacchus*; but others say, it belonged to that of *Vulcan*, and others to that of *Vesta*. It formerly stood in the Church, and the Tapers, at *Easter*, used to be placed on it. The Top is decorated with a Cross, and on both Sides are Inscriptions, signifying that it formerly stood within the Church.

In the Church of *St. Pancrazio Fuori del Muro*, are two Desks, decorated with old Mosaic Work, formerly used; one for reading the Gospel, the other for the Epistles. The Canopy of the Altar is supported by four Porphyry Pillars, and in the Altar are fixed some Pannels of Porphyry. Out of the Church you descend into the Catacombs, but they are less remarkable than those of *St. Sebastian*.

At the Declivity of the Mount *Capitoline*, was, anciently, a Prison, called *Custodia Mamertina*, and *Carceres Tulliani*; and, from a Supposition that *St. Peter* was imprisoned here, a Church was built on the Spot, called *St. Pietro in Carcere*, " *St. Peter* in Prison." From this Church you descend a Pair of Stairs, leading to a Dungeon; on the Wall of this Staircase is the Impression of a human Face, said to be that of *St. Peter*, one of the inhuman Keepers having struck him so violently, that his Face fell forwards and left this Im-

pression on the Stone. This Miracle is commemorated by an Inscription, before which is a small iron Lattice.

In this Dungeon are many fabulous Relics, not worth describing ; and over this Church is another Story, and, in it, the Church of *Gioseppe de' Falegnami*, or “ *Joseph the Carpenter*,” which I have mentioned before.

On the high Altar of *St. Piétro in Montorio*, is the most celebrated and excellent Piece of Painting in the known World ; it is the Transfiguration of *Christ* on Mount *Tabor*, and the last Performance of the admirable *Raphael*. And as this Piece was esteemed a more eloquent Eulogium of that great Artist's Merit, than the most beautiful Inscription, it was placed near his Remains, as the most affecting Proof of the irreparable Loss the World sustained by his premature Death, which happened in the thirty-seventh Year of his Age. Whether the Story of the Possessed, out of whom the Disciples could not cast the evil Spirit, introduced at the Bottom of this Piece, would not more properly have made a separate Picture, or whether it justly makes Part of this, I shall not pretend to determine ; it is sufficient, that a small Oversight of that able Artist is far from being sufficient to censure his Character. Here is also an excellent Piece, by *Vasari d' Arezzo*, representing *St. Paul's Conversion*, together with several other remarkable Paintings and fine Monuments, especially that of Cardinal *de Monte*.

In the Court of the Convent is a beautiful Chapel, of a round Figure and very lofty ; it is adorned with sixteen antique Pillars of *Oriental Granate*, and was founded by *Philip III*, King of *Spain*.



L E T T E R L.

The foregoing Account of the religious Structures and Papal Palaces at ROME continued: Wherein St. PETER's Church, the VATICAN, and the Castle of St. ANGELO, are particularly described.

S I R,

I Am now come to St. *Peter's*, in the *Vatican*, which, for Largeness and Beauty, may well be called the Metropolitan Church of *Rome, Italy*, and even the whole World. Here we evidently see to what an amazing Pitch the *Romish* Church, so fond of external Pomp and Splendor, hath, within two Centuries, carried its favourite Scheme; namely, that of captivating the Senses, and inspiring the Minds of the Ignorant with Awe and Submission to the Clergy. *Fontana*, the Younger, in his Account of this Church, observed, that in his Time, which is above forty Years ago, it had cost above eighty Millions of *Roman Scudi*. Pope *Leo X*, by his Impatience of forwarding this stupendious Structure, occasioned those flagrant Abuses by the Sale of Indulgences, which raised so great a Clamour among the more rational Part of Mankind. This it was that gave *Tezel* and *Luther* Room to continue their Hostilities against the Papal See, and how far they have proved prejudicial to it, the Consequences have sufficiently shewn.

Constantine the Great is said to have built a Church on this Spot, and that the Emperor himself carried twelve Baskets of Earth thither; but, that Structure falling to Decay, *Julius II*. began the present Structure, under the Inspection of the celebrated Architect *Bramante Lazari*, and was continued under *Raphael Urbino*, *Giuliano Sangallo*, *Fra. Giocondo Veronese*, *Peruzzi*, *Antonio Sangallo*, *Michael Angelo Buonaroti*, *Barozzi*, *Fontana*, *Maderno*, *Bernini*, and others.

Over the Door of this Structure are several panegyrical Inscriptions; particularly on the Zeal and Munificence of *Paul I*, *Urban VIII*, and *Innocent X*, in completing this noble Edifice.

Clement VIII. appointed a particular Commission of Cardinals and Prelates to superintend the Building of *St. Peter's*, and take Cognisance of all Disputes relating to the Contracts for delivering Materials, and the Embezzlements of them. But the most profitable Article to those Commissioners is that of the Legacy for pious Uses, which, if the particular Place, and Manner of applying them, were not specified in the Will; or if what was intended, was already done; or, lastly, if Circumstances would not admit of complying with the Intent of the Legacy, this Committee had a Power of appropriating it to the carrying on this Building; at least, they always had the Interest or Produce of the Legacy, from the Decease of the Donor till Judgment was given, though in Favour of some other religious Body.

Nothing can be more magnificent than the Area before the Church. The Monument of *Scipio Africanus*, said to have been a Pyramid larger then that of *C. Sestius*, still remaining, was removed in the Time of *Alexander VI.* to enlarge this Area; and, certainly, the Eye has lost nothing by the Alteration. The oval Colonnade round it has four Rows of large Pillars, forming three separate Walks. The Extent of this Area may be reckoned from the shortest Diameter intercepted between the two Fountains and the Obelisk, which is a Hundred and eighty common Paces; and its longest Diameter, from the Beginning of the Colonnade to the Front of the Church, is four hundred Paces. Some Prints represent a Colonnade directly facing the Church; but there is, in Fact, no such Thing, the Area being clear and open to the Entrance of the Church. This Colonnade consists of three Hundred and twenty Pillars, of *Tivoli* Free-stone, which are so large that three Men can hardly fathom them. On the Roof, which is flat, stand eighty-six Statues of Saints, all of them twice as big as Life, and designed by *Bernini*. The Area is adorned with two stately Fountains; and in the Center stands that vast Obelisk, formerly belonging to *Nero's* Palace, near this Place. This lofty Obelisk was first dedicated to the Sun by *Sesostris*, King of *Egypt*; and, in the Time of *Caligula*, brought to *Rome*, in a very large Ship, the Dimensions of which are described by *Pliny*, *Lib. XVI. Cap. 40.* Its four Sides terminate at the Top in an obtuse Angle; neither is it embellished with Hieroglyphics generally seen on *Egyptian* Obelisks. The Weight of it is
said

said to be nine Hundred and ninety-two Thousand seven Hundred and eighty-six Pounds; and its Height eighty Feet, exclusive of the Base. It was erected by *Fontana*, under Pope *Sixtus V*, who, in all other Respects, was a great Benefactor to the City of *Rome*. In order to raise this Obelisk out of the Ground, where it had been as it were buried, *Fontana* contrived forty-one Machines, with iron Rollers and large Ropes. All the Powers of these Machines were applied at once, by Means of eight hundred Men, and a Hundred and sixty Horses. This could not be effected in less than eight Days; and to bring the Obelisk to the Place where it now stands, though only three hundred Paces from the Spot where it lay, was a Labour of four Months; but the greatest Proof of *Fontana's* Skill in Mechanics was displayed on the 10th of *September* 1586, when this stupendious Mass was raised, by Means of his Machines, which consisted of fifty-two Powers; all which were at once applied by particular Signals, of sounding a Trumpet and striking a Bell. Being raised to a proper Height, it was fixed on its Basis, amidst the Acclamations of the People, ringing of Bells, and the Discharge of the Cannon at *St. Angelo's* Castle. *Fontana*, if we may credit the common Reports, by confiding too much in his Calculations of the Power of his Machines, had almost totally miscarried; the Ropes having stretched much more than he expected, whereby the Obelisk could not be raised high enough to be fixed on the Pedestal. During this Perplexity, an obscure Person is said to have called out to the Engineers to wet the Ropes, which, being accordingly done, the Obelisk was raised the Height desired. *Fontana* completed this Work, the Expence of which amounted to thirty-seven Thousand nine Hundred and seventy-five Scudi, or Crowns, exclusive of the Crucifix and Pedestal, in six Months. It is fixed on the Backs of four Lions, without any Cement, its own enormous Weight being abundantly sufficient. The Lions are of Bronze gilt, and placed on the Pedestal. The Foundation is very broad and deep, and consists intirely of small Pieces of Brick, Tiles, and Flint, cemented together, with very strong Mortar. The Cross on the Top is of Brass gilt, seven Feet high; and in it, they say, is contained a Piece of the true Wood of the real Cross; and whoever, in passing by it, says a *Pater-noster*, and *Ave Maria*, for the Prosperity of the *Romish* See, is intitled

intituled to an Indulgence of ten Years and ten Times forty Days.

Several Medals, struck on this Occasion, are laid in the Foundation ; the same was done by Pope *Alexander VII*, on the 25th of *April* 1661, at laying the first Stone of the Colonnade, round the Area.

The Steps from the Area to the Portico of the Church are called *Limina Apostolorum* ; and it is said, that *Charlemagne* ascended them on his Knees, when he was going to be crowned in *St. Peter's Church*. But *Rome* is not at present remarkable for observing Ceremonies of this Kind ; it is not indeed impossible but an old Woman or two may be often seen practising such Devotions, in order to secure a Place in the happy Mansions of Eternity. On one Side of these Steps is the Statue of *St. Peter*, and, on the other, that of *St. Paul*, both done by *Minio di Fiesoli*. At the Top of these Steps, before the Entrance of the Church, is a grand Portico ; and might, at any other Place, be itself considered as a Church, being two Hundred and sixteen Feet in Length, and forty in Breadth. Eight Pillars, twelve Palms in Diameter, and whose Circumference can hardly be fathomed by five Men, besides several others, of beautiful *Teverino Stone*, support the Architrave.

Two *Ionic* marble Columns, of a fine purple Colour, are placed on each Side of the five Entrances into the Portico ; and over the principal Entrance is a beautiful Basso-Relievo, representing our Saviour giving the Keys to *St. Peter*, done by *Malvicino*. The Pope, from a Tribuna, erected on the Top of the Portico, pronounces the public Benediction three Times a Year ; namely, on *Maundy-Thursday*, *Easter-day*, and *Ascension-day*. Two Cardinal Deacons also read here, on *Maundy-Thursday*, the *Bulla in Cæna Domini*, one in *Latin*, and the other in *Italian*. At the Conclusion of this Bull, the Curse against Heretics is pronounced emblematically, by extinguishing a Wax-taper, and throwing it on the Ground. *Lanfranco* was the Artist who designed this Tribuna, and *Bartoli* has published a fine Print of it. In this Portico is a Piece of Mosaic, formerly erected in the Church, and was removed hither, together with the Wall ; and for the more conveniently cleansing of the Church, the Portico is furnished with Water. The Mosaic Work was done by the Painter *Giotto*, a Native of *Florence*, who died in the Year 1336.

Cardinal

Cardinal *Stefanechi*, a Nephew of Pope *Boniface VIII*, rewarded *Giotto* with 2200 Guilders, about 90 l. Sterling, a very large Sum at that Time. It is a Representation of the *Romish Church*, under the Figure of a Ship in a Storm ; on Board of which are the Disciples of our Saviour, who appears, himself, walking on the Waves, and holding out his Hand to *Peter*, just sinking, through Want of a lively Faith. But Judges of Painting prefer the Man sitting on the Shore, and angling with a Rod, as the best Figure in the whole Piece.

The Floor of the Portico is paved with the most beautiful Marble, and the Cieling adorned with Stucco Work and Gilding. Near the Stairs, on the right Hand, is an equestrian Statue, of *Constantine the Great*, in whose Countenance Joy blended with an awful Surprise, at the Appearance of a radiant Cross in the Sky, is charmingly expressed. It was formed out of a single Block of Marble, though remarkably large, by *Lorenzo Bernini* ; and, notwithstanding it has not undergone the last Touches of the Artist, is greatly esteemed by all Judges of Sculpture. On the other Side, opposite to this, is another equestrian Statue of *Charlemagne*, done by *Augustino Cornacchini*, out of a single Piece of Marble. Several Parts of this Piece are censured ; but, probably, all these Blemishes may not be seen by future Generations ; for the greatest Fault seems to consist in the Artist's being still alive.

Four Doors open into the Church from this Portico, but the farthest on the left Hand is walled up, being opened only every twenty-fifth Year, or that of Jubilee, when the Pope himself performs the Ceremony with a Hammer. The Populace kiss the brass Cross fastened on this Door, with such Devotion, that the lower Part of it is become much paler than the other. No Woman was formerly permitted to enter at the farthest Door, on the left Hand ; but they have, long since, repealed this absurd Order. This Door, according to *Torrigi de Crypt. Vaticanis*, was anciently called *Porta Judicii*, the Dead being always carried through it into the Church ; he adds, that the middle Door was stiled *Porta Argentea*, from its being plated over with Silver ; but, at present, there are no Vestiges of it. This Door is of Brass, having three Foldings, and each divided into three Compartments. In the two upper, are our Saviour and the Virgin *Mary* ; in the

two middle ones, *St. Peter* and *St. Paul*; and, in one of the two lowest, *Pope Eugene IV.* placing the Crown on the Head of the Emperor *Sigismund*; and, in the other, the same Prelate giving Audience to some *Oriental* Embassadors. This Door was cast by Order of *Pope Eugene IV.* by the two *Florentine* Artists, *Antonio Filareti* and *Simone Donatelli*. Over it is a beautiful *Basso-Relievo*, representing our Saviour commanding *Peter* to feed his Sheep, done by *Bernini*.

The Form of this superb and beautiful Church is that of a *Latin Cross*, and the Proportion, with regard to the Length, Breadth, and Height, so accurately observed, that the Eye does not perceive any of these Dimensions to be remarkably large, notwithstanding the Whole, when taken together, is prodigious. The middle Isle is about thirty-three common Paces in Breadth, and the whole Length of the Church two Hundred and eighty-eight; of which, the Distance between the Entrance and the Center of the Cupola is one Hundred and eighty.

The whole Length of the Structure, according to a geometrical Computation made by the Chevalier *Carlo Fontana*, including the Breadth of the Portico and the Thickness of the Walls, is nine Hundred and seventy *Roman Palms*, or about seven Hundred and twenty-two *English Feet*. I shall here observe, once for all, that a *Roman Palm* is eight Inches and three Lines. *Viz. 8 1/4 Inch. English.*

The Length of the Inside of the Church, from the brazen Door of *Pope Eugene* to the farthest Altar, near which is *St. Peter's Pulpit*, is eight Hundred and twenty-nine *Roman Palms* and a Half, or five Hundred and ninety-four *English Feet*.

The Breadth of the middle Isle, which extends from one End of the Church to the other, is one Hundred and twenty-three *Palms*, or something above eighty-six *English Feet*; but the whole Breadth of the Church, from the *Capella del Coro* to that of the holy Sacrament, is four Hundred and fourteen *Palms*, or two Hundred and ninety-one *English Feet*, exclusive of the Thickness of the Walls. The Length of the Church to the cross Isle is two Hundred and fifty-eight *Palms*, or one Hundred and seventy-four *English Feet*; that of the cross Isle six Hundred and fifteen *Palms*, or four Hundred and thirty-eight *English Feet*, but, if the Thickness of the Walls be included, six Hundred and seventy-one *Palms*,

Palms, or four Hundred and ninety *English* Feet. The inside Breadth of the cross Isle is one Hundred and three Palms, or seventy-three *English* Feet. The Height of the Church, from the Pavement to the Roof, is two hundred Palms, or one Hundred and forty-four *English* Feet. The Front is three Hundred and ninety Palms in Breadth, and the Height of the Statues placed on it twenty-two Palms. The Circumference of the whole Church, on the Outside, is three thousand Palms.

The famous Temple, built by *Solomon*, consisted of several large Courts, and was profusely adorned with Gold and Silver; but the principal Building was far from being equal to *St. Peter's* at *Rome*. The Church of *St. Paul* in *London* is a grand Piece of Architecture, but far from being equal in Dimensions to that of *St. Peter*; being, according to *Chamberlain*, six Hundred and ninety *English* Feet in Length; and, according to *Colin Campbell*, in the first Volume of his *Vitruvius Britannicus*, which seems the most accurate Mensuration, its Length is no more than five Hundred and twenty *English* Feet; whereas that of *St. Peter*, according to the same Author, is six Hundred and fifty *English* Feet, exclusive of the Portico; but, in both, the Thickness of the Walls is included. According to my own Mensuration, *St. Peter's* is two Hundred and eighty-eight common Paces in Length, and *St. Paul's* two Hundred and twenty-two; and from the Front to the Center of the Cupola, one Hundred and twenty-four: The Length of the cross Isle, from the north to the south Door, one Hundred and fifteen; and, in other Places, forty-six such Paces: The Diameter of the Cupola fifty-three, and the Circumference of the first Gallery one Hundred and fifty-six common Paces. A wooden Model of *St. Peter's* Church is placed in one of the upper Apartments of *St. Paul's*, but so inaccurately performed, that those, who from thence make a Comparison between the two Structures, will be wretchedly deceived.

But notwithstanding all the Care that has been taken in erecting the Church of *St. Peter*, it has, like all human Performances, a Mixture of Defects; but instead of enumerating them, or examining whether all of them are justly founded, give me Leave to refer you to the Introduction prefixed to *Mr. Campbell's Vitruvius Britannicus*.

The

The Cupola of *St. Peter's* is, by all, acknowledged to be a Prodigy of Art and Grandeur; and, at a considerable Distance, impresses on the Mind a very magnificent Idea of the City in which it is erected. The Height, from the Pavement of the Church to the Top of the Cross, is four Hundred and thirty-two *English* Feet; the outward Circumference of the Dome six Hundred and twenty, and the inside Diameter one Hundred and forty-three *English* Feet, being equal to that of the *Pantheon*. I measured round the first Gallery of the Cupola, and found it two Hundred and fourteen common Paces.

This spacious Dome was erected by the Architects *Jac. de la Porta* and *Dominico Fontana*, during the Pontificate of *Sixtus V*; but the whole Honour, both of the Undertaking and Design, is due to *Michael Angelo*. Some Persons, praising the *Rotunda*, an antique Structure, as a Work which the Moderns would never be able to equal, that great Artist replied, that he would not only build a Dome of equal Dimensions, but also erect it in the Air; an Assertion which he afterwards fully performed. The Designs for the Mosaic Ornaments in the Cupola were drawn by *Gioseppe d'Arpino*, among which, those of the Evangelists, in four large oval Compartments, are particularly admired.

This wonderful Specimen of human Art is supported by four Pillars, each ninety Palms in Diameter, and each adorned with a Statue of white Marble, twenty-two Palms in Height, exclusive of the Pedestal. These Statues are *St. Veronica*, by *Francesco Mochi*; *St. Helena*, by *Andrea Bolgi*; *St. Andrew*, by *du Quesne*, or *du Quesnoy*; and *St. Longinus*, by *Bernini*, who also drew the Designs for those Ornaments. The Statue of *St. Andrew* is, in general, considered as the most beautiful of these Statues; it is indeed a Master-piece, though the only one ever made by *du Quesne*, surnamed the *Fleming*, except that of *St. Susannah*, in the Church of *St. Maria di Loreto*, near *Trajan's Pillar*, at *Rome*; the Drapery is remarkably beautiful in both these Statues. *St. Veronica* has in her Hand a Piece of Linen, supposed to be that on which our Saviour's Image was impressed, which Piece seems to be blown back by the Wind; and which, from the Circumstances of the Story, is reckoned a Beauty; it being said, that the Saint, on receiving the Impression from our Saviour, withdrew very hastily. *Bernini* was severely censured for making

making the Niches for these Statues in the four Pillars which support the Cupola, and especially for the Stairs which are carried by their Foundation to the *Sacre Grotte*, as they have all a great Tendency to weaken the Structure; and, soon after, a Fissure was discovered in the Cupola, occasioned by a violent Clap of Thunder. *Bernini* was never remarkable for Affability, so that it is not surprising he had few Friends to oppose the Torrent of popular Clamour against his Temerity, as the Cause of this unhappy Accident; and, perhaps, his Success, in removing and erecting the superb Obelisk in the *Piazza Navona*, was the chief Motive that saved his Head. *Michael Angelo*, who drew the Designs for this Dome, was apprehensive of an Accident of this Kind; and therefore desired with the greatest Earnestness, that neither these four Pillars nor their Foundations should have the least Alteration. How prudent it would have been to have followed that great Man's Advice, the unhappy Consequences have too evidently demonstrated; as every Lover of Architecture must be concerned to see this Fissure in so grand a Structure, and which seems to approximate as near the Summit of Perfection as is possible for any of the Works of Mortals to arrive at. This Fissure in the Cupola was, in the Year 1700, considerably enlarged by an Earthquake; but its great Height renders it scarce discernible from the Pavement of the Church, unless you are previously informed of it; but, from the upper Gallery, you will plainly see two large Fissures or Clefs opposite each other, and one of them covered with a Cramp of Iron four or five Inches broad. A Tribuna or Gallery is erected over each of these Statues, from whence, at some particular Festivals, a great Variety of Relics, kept in a particular Chapel, are exposed to public View.

In the Vaults under the Pedestals of each of the four Statues is an Altar, on which the principal Actions of the Saint, whose Statue is placed over it, are represented in Mosaic Work, by *Fabio Cristofori*, after the Designs drawn by the famous *Andrea Sacchi*. A Flight of Stairs leads down under these four Altars to other subterraneous Vaults, full of excellent Mosaic; Wood and Canvas being no Proof against the Dampness of the Place. The Mosaic, now placed in these subterraneous Apartments, was formerly the Pavement of the old Church. These Vaults are crowded with the Tombs of Saints, too sacred to be broken or removed, and are therefore

fore inclosed with a Wall, which renders it impossible to see any Thing without a Torch. The Floor, they say, appears still the same as it did in the Time of *Constantine the Great*, and consists of Porphyry and other Pieces of Marble. Here was also interred *Christina*, Queen of *Sweden*, and, near her Monument, is a white marble Statue of *Christ*, in the old *Gothic* Taste; and on every Side are the stone Coffins of Popes and Cardinals, who flourished in former Ages. *Adrian IV.* lies in a very large Coffin made of a single Piece of Granate, brought out of *Egypt* at the same Time with the *Vatican* Obelisk, and supposed to be the largest of that Kind and Form in the World.

The Emperors *Honorius*, *Theodosius*, and *Otho II.* were formerly buried under stately Monuments, separately by themselves; but, in succeeding Ages, they have thought proper to convert those Coffins to other Uses, and crowd the Bones of those three Emperors into a small Vault resembling an Oven plaistered with Mortar. Possibly, these Popes had their private Motives for endeavouring to extinguish all Remembrance of that Supremacy which formerly belonged to the Emperors of *Rome*; especially of those, who, like *Otho II.*, resolutely maintained their own Power. Besides Queen *Christina*, other illustrious Women are deposited here, as the Empress *Mary*, Consort to the Emperor *Honorius*, in whose Grave a large Quantity of Gold and Silver was lately found, besides Jewels of a considerable Value. The former was disposed of in building a new Church, and the latter deposited in the Sacristy. *Agnes*, Consort to the Emperor *Henry III.*, and *Charlotte* of *Lusignan*, Queen of *Cyprus*, who died at *Rome* in the Year 1487, have their Remains deposited here. The Architect *Bramante*, Author of the first Design and Plan of *St. Peter's Church*, has likewise the Honour of being buried here. Not far from this is the Tomb of venerable *Bede*, and also the Stone on which the Emperors kneeled at their Coronation; together with a white marble Slab, on which is engraven *Matilda's* Donation to the Holy See. The Original of this Donation is said to be still extant in the Papal Archives. The Instrument is but short and illegible, so that we may, or least feign to believe it; for a strict Enquiry of this Nature would be highly resented at *Rome*. *Bartolus* was sufficiently aware of this, and therefore concludes his ambiguous Account of that false Donation of *Constantine the Great*

in this Manner: *Nos sumus in Terris amicis Ecclesiae, & ideo dico quod Donatio ista valeat.* "We are in a Country where the Church is revered and esteemed, and therefore the Donation, I acknowledge, may be valid."

In the subterraneous Passages leading to these inclosed Apartments, and the four Altars placed under the four Pillars, it is very dark, on which Account a very commendable Order, in *Italian* and *Latin*, is inscribed at the Entrance, that no Women are to be admitted into these Vaults, except on *Whitsunday*, when the other Sex is excluded. This Order was occasioned by a prophane Amour detected in these dark Recesses. A Painting in Fresco, representing the Form of the old *Vatican* and *St. Peter's Church*, before they were rebuilt, is still to be seen in these Passages; together with several Basso-Relievo's, some of which belonged to the old Church. Here is also *Jotti's* first Specimen of Mosaic, and another large Piece of the same Work, formerly belonging to the Tomb of *Otho II*, representing *Christ* standing between *St. Paul* and *St. Peter*. Here is also a Statue of the last in a sitting Attitude, said to be the first ever made to represent that Apostle. In another Part is a marble Basso-Relievo, of scriptural Pieces, belonging to the Tomb of the Consul *Julius Bassus*. Here is likewise a Group in white Marble, representing the *Virgin Mary* and the Infant *Jesus*; it is a curious Performance, and brought hither from the Monument of *Paul V*. The Creation of *Eve*, from the Tomb of *Paul IV*, together with a great Variety of ancient Mosaic Pieces, and some excellent Performances of that Kind in the modern Taste, are placed among the Ornaments of the four subterranean Chapels of *St. Veronica*, *St. Andrew*, *St. Longinus*, and *St. Helena*. The Chapel *Clementina*, or *la Confessione de SS. Apostoli*, is placed in the Center of these four Chapels, and directly under the high Altar and Cupola of the Church. The Wall of this Chapel is incrusted with Marble and Porphyry, brought from *Agrippina's Bath*, which anciently occupied this Spot. A Mosaic Work in this Chapel, representing *St. Peter* and *St. Paul*, is said to be eight hundred Years old. The fine Brass Basso-Relievo's, together with the four Slabs, each of a single Piece of serpentine Marble, placed at the Entrance of this Chapel, are well worth seeing. On this Altar the Pallia are consecrated by the Pope; and under it the principal Relics belonging to the Cathedral

are

are deposited, namely, the Remains of St. *Peter* and St. *Paul*. This Place is particularly filed *Limina Apostolorum*, and whoever is desirous of a more particular Account of the Contents of these subterraneous Places, may be gratified in *Fontana's* Description of this Church; in *Basi* and *Archingi's* *Roma Subterranea*; or in *Torrighi's* Treatise del *Grotte Vaticane*. I shall only add, on the Credit of the last, that on the Coffin in which the Remains of St. *Peter* and St. *Paul* are deposited, is a golden Crucifix, weighing an Hundred and fifty Pounds. The Expence of seeing these Vaults does not exceed three Paoli, or about one Shilling and Six-pence Sterling. I shall now return to St. *Peter's* Cathedral, where, directly under the Center of the Cupola, is the *Altaro maggiore*, or high Altar, which first attracts the Eyes of the Curious, and, according to the ancient Custom, fronts the Tribuna. So that, when the Pope says Mass, his Face is always turned towards the East, or grand Entrance. Over the Altar is a Canopy of gilt Bronze, embellished with four Angels and a Crucifix, supported by four large twisted Pillars of Brass, cast by *Gregorio Rossi*, from a Design of *Bernini*. Their Weight is ten Thousand and fifty Pounds. The Metal from whence they were cast formerly covered the Dome of the *Pantheon*. The four Pedestals are of Marble, finely executed by *Francisco Fiammingo*. *Urban VIII.* erected these Pillars, which are ninety Feet high; but did not forget his own Fame, having caused his Arms, which are Bees, to be interspersed pretty thick among the Foliages, on the Pillars and Pedestals. In this Place are four elegant Views of so many spacious Churches. From hence are two Flights of Steps, generally kept shut, leading to the *Confessio Apostolorum* already mentioned; round which, in the Church, are placed a Hundred silver Lamps continually burning, except on *Good Friday*.

But, to proceed in a regular Description of this Church, I shall return to the main Entrance; where, against the two first Pillars, opposite one another, are placed two large Vessels, for holy Water, of yellow Marble, each supported by two Angels of white Marble. Each Vessel, as well as the Angel which supports it, is of an intire Piece. The Work is large, beautiful, and finely executed by *Augustino Cornacchini*.

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The Image of *St. Peter* in Mosaic, placed over the *Porta Sancta*, is well performed by *Ciro Ferri*, a Native of *Rome*, who has also adorned, with the same Kind of Work, the Cupola of the first Chapel, on the right Hand from the Entrance, after a Design drawn by his Master, *Pietro di Cortona*. In this Chapel is shewn a Pillar of Marble, said to have belonged to the Temple of *Jerusalem*, and that on which our Saviour commonly leaned, when he taught in that Structure; the Ceiling of this Chapel is painted by *Lanfranchi*. *Fabio Christofori* has made a beautiful Representation, in Mosaic, of *St. Nicholas*, Bishop of *Mira*, which is placed in a small Chapel dedicated to that Saint.

The Monument of the famous *Christina Alexandra*, Queen of *Sweden*, is erected against the first Pillar in the Church, at which the Vessel for holy Water stands, facing the Chapel. It was begun at the Expence of *Innocent XII.* after a Design of *Carlo Fontana*, but finished by *Clement XI.* in the Year 1702. It is composed of white Marble, decorated with a Medallion of that Princess in Bass-Relief, executed by *Theodon*, and some Ornaments in Brass by *Giardini*. When the Monument was finished, the Expence of which amounted to twelve thousand Crowns, the Body, which had been deposited in the *Grotte Sacre*, inclosed in three Coffins, of Cypress, Lead, and common Wood, was removed hither.

Her Epitaph tells us, that she abdicated her Crown for the Sake of the true Religion; but *Pasquin* made so free with this royal Convert, as to stile her *Regina senza Regno, Christiana senza Fede, e Donna senza Vergogna*. "A Queen without a Kingdom, a Christian without Faith, and a Woman without Modesty."

Guido Ubaldo Abbatino has, from a Design of *Pietro di Cortona*, decorated the Cupola of the second Chapel with most beautiful Mosaic. Over the Altar is a Piece, in Oil Colours, by *Domenichino*, representing the Martyrdom of *St. Sebastian*. Against the second Pillar, facing this Chapel, is a most beautiful and superb Monument of white Marble, erected to the Memory of the Countess *Matilda*, whose Body was found at *S. Benedetto in Polirone*, in the Year 1630, and, by Order of Pope *Urban VIII.* removed to *St. Peter's Church*. Over the Monument is a Statue of *Matilda*, a Princess, whose excessive Attachment to the *Roman See*

unhappily distinguished her. The whole Monument was executed by *Stefano Speranza*.

Opposite to this is a very plain Monument of *Innocent XII*. It was erected by himself, soon after he ascended the Papal Throne, and cost only six hundred Crowns. He was not, however, remarkable for his Parsimony in other Respects, having expended, during his Pontificate, eight hundred and seventeen thousand Crowns in adorning this Cathedral; but Pride often assumes the Appearance of the most abject Humility.

In the *Capella del Sacramento*, being the third in this Series, is a most beautiful Tabernacle of Lapis Lazuli, decorated with Bronze gilt, and having on each Side an Angel of Brass; it was executed after a Design of *Bernini*.

Pietro de Cortona drew the Piece representing the Holy Trinity, and also designed the mosaic Work in the Cupola, which was executed by *Abbatino*. A superb Monument of Brass is erected in the Middle of this Chapel, to the Memory of *Sixtus V*, whose Statue lies on a low Bed of State, by *Antonia Pallajolo*, a Native of *Florence*. The exquisite Monument of *Gregory XIII*. is placed under the next Arch. The Pope is represented in the Attitude of giving his Benediction; at his Feet is a Salamander, and on each Side a gigantic Statue of one of the *Virtues*. These large Statues, together with that of the Pope, the Sarcophagus, and Pedestal, are formed out of five prodigious Blocks of white Marble, and beautifully executed by *Camillo Rusconi*, a Native of *Milan*. Opposite to this is the Monument of Pope *Gregory XIV*, but intirely destitute of Ornaments. On this Side of one of the grand Pillars that support the Cupola, is a Statue of *St. Jerom* in the Desert, esteemed one of the best Pieces ever executed by *Muziani*. On the other Side of the Pillar is an old brass Statue of *St. Peter*, said to have been cast in the Time of *Gregory the Great*, from the Fragments of a demolished Statue of *Jupiter Capitolinus*. The Vulgar croud about this Statue, and are continually kissing its Feet, and rubbing their Faces against it. Some pretend that this Statue did not undergo a second Fusion; a few Alterations only being thought sufficient to make the Pagan *Jupiter* represent *St. Peter*. But this Sarcasm is not founded on Truth; for the Statue sits in a Chair, holding the Keys in its left Hand, which lies on its Breast; the

right Hand somewhat raised, and the two Fore-fingers erect, as if pronouncing a Benediction : A Posture absolutely incompatible with that of *Jupiter* ; and, therefore, it was necessary that the Whole should be recast. A Glory is placed over the Head ; but it rather represents a small Cart-wheel with the Nails, than the Rays issuing from an illuminated Head.

The rich *Gregorian Chapel*, dedicated to the Virgin *Mary*, is something farther on the left Hand. It was built by Pope *Gregory XIII.* under the Direction of *Giacomo della Porta*, and cost eighty thousand Scudi. As soon as the Chapel was finished, the Pope caused the Body of *St. Gregory Nazianzen* to be removed hither from the *Benedictine Nunnery*, where he had been deposited.

On the right Side of the cross Isle, are three Altars, each adorned with a celebrated Picture ; the first is the Portrait of *St. Wenceslaus*, Duke of *Bohemia*, by *Angelo Caroselli*, a Native of *Rome* ; the second represents the Martyrdom of the Saints *Proessus* and *Martian*, by *Valentine*, a *Frenchman* ; and the third the Martyrdom of *St. Erasmus*, by *Poussin*. These Altars, and those on the other Side of the Isle, are decorated with several beautiful Pillars of *Porphyry*, *Negro*, and *Gallo Antico*. One of the Altar-pieces was formerly adorned with a beautiful Piece of Painting, by the celebrated *Lanfranchi*, representing our Saviour walking on the Sea, and supporting *St. Peter*, who began to sink ; but its Place is now supplied by an exquisite Piece of mosaic Work, exhibiting twenty-four angelic and human Figures, in an amazing Variety of Colours. The same Exchange has been made at the Altar of *St. Michael* the Arch-angel, in a Monument erected to *St. Petronilla*, by *Quercino*.

The superb Monument of *Clement X.* by *Mattia de Rossi*, is placed next to the above. The Statue of the Pope was done by *Hercules Ferrata*, and that representing *Faith*, by *Lazaro Morelli* : *Gioseppe Mazzoli* finished the Statue of *Constancy* ; *Filippo Carcano* the two *Fames*, and other Ornaments ; and the Basso-Relievo's on the Sarcophagus are by some attributed to *Parisi*, and by others to *Leonardo Retti*.

The Altar della *Cattedra di St. Pietro* occupies the farther End of the Church ; and near it is the wooden Pulpit of that Apostle, inclosed in another of Bronze gilt, and supported by four Statues, two of the *Greek*, and two of the *La-*

sin Fathers, namely, St. *Chrysostom*, St. *Athanasius*, St. *Augustine*, and St. *Ambrose*. All the Statues are very large, and of Bronze gilt, placed on four elegant Pedestals of Marble. A Glory of the same Metal is placed over the Pulpit, having in the Center the Holy Ghost, represented in the Form of a Dove, with Rays issuing from all Parts of it. The whole Work, which cost a hundred and seven thousand five hundred and fifty-one Scudi, was designed by *Bernini*, and cast by *Giov. Piscina*.

Before this Altar hangs a large Lamp of Bronze, made by Order of *Clement XI*, who granted all religious Orders the Privilege of placing here the Statues of their Founders, and gave the Precedency to those Orders who were most expeditious in paying them this Honour. The *Dominicans* were the first who improved the Hint. The Statue of their Founder is formed out of an intire Block of white Marble, which cost, from the Quarry, two thousand Scudi, or Roman Crowns. His Countenance strongly expresses the vehement Energy and Fury with which this Order generally proceeds towards those unhappy Persons who fall into the Hands of the Inquisition. At his left Side is a Dog, and a flaming Torch, being the Arms of that formidable Tribunal, finished by *Le Gros*, in a masterly Manner, and erected in the Year 1706. Opposite to this, some Years ago, namely, in the Pontificate of *Benedict XIII*, he received, as a Neighbour, the Statue of St. *Francis*; but the other Orders have not thought proper yet to take the Advantage of that Pope's Grant; and, as the two chief Places are now filled, it is probable the others will remain a long Time vacant. As for the humble Society of the *Jesuits*, I dare say they will be none of the first to fill one, their known Maxim being *aut Cæsares aut Nihil*.

The Institution of the *Carmelites*, as deriving their Institution from *Elias*, was assented to, and confirmed in the Form of Law by *Benedict XIII*; but they have hitherto delayed publickly to assert the Antiquity of their Order, by erecting a Statue of their Founder in this Place.

On the right Hand, going to the *Altare della Cattedra*, is the Monument of *Urban VIII*, done by *Bernini* in black Marble. This Pope was descended from the House of *Barbarini*, as may be seen by the Multitude of Bees swarming about it; but the most shining Inventions lose their agreeable

agreeable Quality by too frequent Use, or insipid Repetitions ; and it is agreed, that nothing should be inserted on a Mausoleum, but what is serious and solemn. In other Respects, the Expression of the Sculptor is admirable ; especially in the two Statues of *Charity* and *Constancy*.

Opposite to this, on the other Side of the Altar, is the Monument of Pope *Paul III*, of the Family of *Farnese*, designed by *Michael Angelo*, and executed by *Della Porta*. The whole Fabric is said to have cost twenty-four thousand Scudi.

On this Monument are two Statues in a reclining Posture, very remarkable ; one, representing *Truth* or *Prudence*, is a Woman of mature Age, with a modest and serious Aspect, and the Drapery so plain and simple, as scarcely to distinguish the Sex ; but the other, intended to represent *Religion*, hath something particular about the Head, and is a direct Contrast, in every Respect, to the other ; representing a lascivious young Girl in a wanton, indolent Attitude. It is said that a *Spaniard*, *Pygmalion*-like, enamoured of this Statue, found Means of being locked up in the Church, where he was detected in such indecent Practices, as, in any other *Romish* Country, would have cost him his Head ; but, being a Relation of Cardinal *Caraffa*, the Action was connived at. A light Garment of Bronze, reaching from the Breasts to the Knees, was, however, thrown over the Statue, to suppress such amorous Emotions for the future. She holds in her Hand a flaming Heart ; and some alledge, that the Statue was designed for *Clelia Farnese*, a Daughter of Pope *Paul III* ; he having had both this Daughter, and also a Son, called *Pietro Aloysio Farnese*, while he was a Cardinal.

The next is the beautiful Monument of *Alexander VIII*, which was not completed till the Year 1725. It is curiously adorned with *Verde Antico*, and a Species of yellow *Oriental* Marble, resembling *Agate*.

Opposite to the Altar is a Picture of *St. Peter* healing the lame Man at the *Beautiful Gate* of the Temple, done in Oil Colours, by *Civoli* ; but, being extremely damaged, its Place is to be supplied with another Piece in Mosaic.

At the Altar *di St. Leone il Grande*, is a very curious Basso-Relievo, formed out of a single Block of Marble, containing a Group of eighteen Persons, of whom seven are very large, and in Alto Relievo. The Subject is *Leo the*

Great threatening *Attila*, King of the *Huns*, with the Vengeance of *St. Peter* and *St. Paul*, who appear in the Air, with Countenances full of Wrath and Resentment, in case he attacked *Rome*. According to *Bellori*, *Alessandro Algardi*, a *Bolognese*, worked closely at this Piece for four Years, and was rewarded by *Innocent X.* with ten thousand, some say, thirty thousand *Scudi*. The Figures in the Front of this noble Piece are almost detached from the Marble, and may properly be called *Ifoles*; but are still of the same Piece. The next Monument in Order is that of *Alexander VII.*, which is an admirable Specimen, though not one of the best Pieces of the Skill and Genius of *Bernini*. The Pope is represented kneeling between four large Statues of the *Virtues*. Some Connoisseurs observe, that the Breasts of one of those Statues, supposed to represent *Charity*, hang down too low; however, this Mausoleum adds a greater Lustre to the Church, than his Life to the Papal Throne. The *Roman Catholics* themselves do not scruple to say, that he was, when a Cardinal, a Saint; but, when a Pope, a Devil. Near this Monument are several Confessionals, having over them different Inscriptions; as *Pro Lingua superioris Saxoniae*, *Pro Lingua Illyrica*, *Pro Lingua Hispana*, &c. so that every one may know where to address himself to a Confessor who understands his Language. Here stood, formerly, a brass Vessel, in which, during the first Persecutions, the Blood of the Martyrs is said to have been received; but it is now locked up in another Place.

The Painting in Fresco over the Door of the Sacristy, representing *St. Peter* casting out an unclean Spirit, was formerly on the other Side of the Church, where the Monument of *Alexander* now stands; but was, together with the Wall, removed hither by *Romanelli*.

The Sacristy is an octogonal Building, and stands a little detached from the Church. Over the Door, on the Inside, are large iron Chains, said to be those worn by *St. Peter* and *St. Paul*. Here are some valuable Paintings and Abundance of Reliques, most of which are exposed to View on *Easter-Monday*.

In the Wardrobe adjoining to the Sacristy, is kept the pompous Furniture of the Cathedral. Among several fine Pieces of Tapestry, is one Set of Ornaments for the Church of *Crimson Damask*, bordered with gold Lace four Inches wide,

wide, containing above thirty thousand Ells, and said to have cost a hundred thousand Scudi.

The next Chapel, and the first that was finished in the Church, is that of *St. Gregory the Great*. It was built by *Clement VIII.* from a Design of *Della Porta*; and from that Pope it is also called *Clementina*. Under the Altar are the Remains of *Gregory the Great*. The Altar-piece, painted by *Sacchi*, represents the Story of a *Polish* Ambassador, who desiring the Pope to give him some Reliques of the holy Martyrs, the Pontiff presented him a Handkerchief full of the Earth of *Vespasian's* Amphitheatre. The Ambassador was far from being pleased with this apparent Delusion, but, by a Miracle, wrought by the Pope, he became convinced that this Earth was impregnated with the Blood of the Martyrs; though, according to History, one would rather think it must be with the Blood of wild Beasts. Four of the Fathers of the Church, and other mosaic Figures, in the small Cupola of this Chapel, are by *Marcello Provenziale*.

Opposite to this Chapel, over an Altar placed against a Pillar, is an excellent Piece of mosaic Work, representing the Death of *Saphira*. It contains twenty-three Figures bigger than the Life, and dressed in Variety of Habits; it was done from a Painting of *Roncalli delle Pomerancie*.

The next is the Monument of *Leo XI.* of white Marble, by *Algardi*. The Statue of the Pope, and the two *Virtues* standing by him, are bigger than Life; but what is most admired, is the Bas-Reliefs on the Tomb, representing the submissive Reconciliation of *Henry IV.* of *France* to the *Roman* Church. Opposite to this lies *Leo XI.* of the *Odescbalchi* Family, with a fine Monument, where *Mionet*, a *Burgundian*, has rendered himself immortal by the Basso-Relievo's, and other Pieces of Sculpture to be seen on it.

The Chapel, contiguous to it, is dedicated to the Conception of the *Virgin Mary*, and called *Capella del Coro*. Here the Offices which require solemn Music are performed; its Largeness being well adapted to it. The Band of Music stand the Pope in above five thousand Crowns, or Scudi, a Year.

Under this Altar lies the Body of *St. John Chrysostom*, Patriarch of *Constantinople*; and over it a *Pieta*, in white Marble, by *Michael Angelo*. Over the Heads of both the Statues are Crowns of Gold. In this Chapel *Clement XI.*

of the Family of *Albani*, is interred; but his Monument has no remarkable Ornaments.

The Mausoleum of *Innocent VIII.* is placed nearer the main Entrance of the Cathedral. It is decorated with brass Statues and other Ornaments, by *Antonio Pallajuolo*.

Over the Altar of the next Chapel is an elegant Piece of Mosaic, representing the Purification of the Virgin *Mary*, containing seventeen large Figures, one of which bears a lighted Torch. This is a Copy from a fine Painting of *Romanelli*, formerly placed over this Altar.

The last Chapel in this Cathedral was built by *Innocent XII.*, who converted the beautiful Coffin of Porphyry, said to have contained the Body of the Emperor *Otho II.* into a Font, and placed it in this Chapel. *Fontana* performed the Pieces in Marble, and *Giardino* cast those of Brass gilt, from Designs of *Theodon*. *Carlo Maratti* has elegantly represented the Baptism of *Christ*, in a Piece of Painting placed over the Altar.

St. Peter's Church contains about one hundred and eighty large Pillars of Marble. *Innocent X.* incrustated the square Pillars with red Marble, and adorned them with Medallions of the Popes, executed in white Marble, together with Doves of the same Stone in Basso-Relievo, having green Branches in their Bills, the Arms of that Pontiff. The Pavement is intirely of Marble, and in the Church are twenty-nine Altars. The Neatness and Order in which every Thing in this Church is kept, are remarkable; on the least Appearance of any Dust, either on the Walls or Cieling, Persons are drawn up in a Machine for that Purpose, to take it away; so that the whole Fabric has the Appearance of one just finished. They do not think it sufficient to take away the Dust by Brushes or Beesoms, but wipe the several Parts with Pieces of Linen, whereby they are effectually cleaned, and at the same Time the Work in no Danger of being hurt: Fifty Persons are constantly employed in this Office. As they are so very careful to keep every Part of this Structure clean, I could not help wondering that Birds are suffered to fly about in it, especially Pigeons, of which I saw several. I will not, however, pretend to determine, whether this was owing to the Difficulty of catching them, or a superstitious Regard for that Bird.

The great Thickness of the Walls, and the Smallness of the Windows, render the Church somewhat dark and damp;
and

and the latter has been found of such Prejudice to Pictures painted either on Wood or Canvas, that they have found it absolutely necessary to supply their Places, as they decay, with Pieces of mosaic Work, which may be termed unperishable. Perhaps the Reader will forgive me, if I here give some Account of this curious Art, so often mentioned in describing the *Roman* Churches. The Materials, used by the Moderns in these Works, are small Pieces of Glass, tinged with all the different Degrees of Colour, like the fine *English* Worsted, used in Needle-work.

The Glass is first made into thin Plates, and afterwards cut into long Pieces of different Dimensions. Some of these Pieces, used in Figures seen only at a Distance, as on Roofs and Cielings, appear to be nearly of a Finger's Breadth; but the more elegant Pieces are formed wholly of Glass Pins, if I may be permitted to call them so, nearly of the Size of a common Sewing Needle; so that above two Millions of such Pins are required to finish a Portrait four Feet square.

When these Pieces are finished, they are polished in the same Manner as Looking-glasses, after which it is almost impossible to discover that they are composed of a Multitude of Particles of Glass artificially ranged; but appear like Pictures painted with the most brilliant Colours, and covered with a Glass. The Ground on which these vitreous Pieces are arranged, is a Kind of Paste composed of calcined Marble, fine Sand, Gum-Tragacanth, White of Eggs and Oil. This continues for some Time so soft, that there is no Difficulty either of placing the Pieces, or altering any which may have been improperly inserted; but, by Degrees, it grows as hard as Marble, so that no Impression can be made on the Work. The Paste is first spread in a Frame of Wood, which must not be less than a Foot in Breadth and Thickness, if the Piece be any Thing large. This Frame is fastened with brass Nails to a Plate of Marble, or a Slab of Stone; and, as some of the capital Pieces are twenty Feet by fifteen, and this Ground of Paste nine Inches thick, and the Pins or Studs of the same Length, some Idea may be formed of the Weight of such a Piece. Those designed for Cielings, or Places where they are viewed at a Distance, are not polished; but, those performed for the Decoration of Altars, &c. the greatest Care is taken to give them every Advantage. The Studs of several Colours are deposited in

Cases, and placed before the Artist, in the same Manner as Letters are before a Compositor in a Printing-house; and they are so very accurate in imitating the most beautiful Strokes of the Pencil, that the Difference seems to consist only in the Colours of the Copy being more vivid and brilliant than those of the Painting. Several Popes have followed the Example of *Innocent XII.* in leaving proper Funds, in order to defray the Expences of copying the several Paintings which adorn *St. Peter's Church*, in Mosaic; and, as these Funds are continually increasing by private Legacies, they will soon be able to decorate the several Altars with this beautiful Work. Three Altar-pieces only were executed in Mosaic, during the Pontificate of *Benedict XIII.* the favourite Object of his Munificence being the Cathedral of *Benevento*.

The Glass, after being cast into Plates, is cut into proper Pieces on the Top of *St. Peter's Church*; but the arranging and fixing the Studs in the Paste is performed in an Edifice erected for that Purpose behind the Church. The Pieces, used formerly in mosaic Work, were very large, and often covered with Gold or Silver; but, about the End of the third Century, *Andrea Tasai*, a *Florentine*, and Cotemporary with *Giovanni Cimabue*, who restored the Art of Painting, brought mosaic Work into great Request, having learned the Art from *Apollonius*, a *Greek*, who had given some admirable Specimens of his Skill in *St. Mark's Church* at *Venice*. *Tasai*, also, learned from the same Person the Art of Enamelling, particularly that of preparing Gems, and making vitreous Compositions for mosaic Works.

How much this curious Art has been improved, during the two last Centuries, may be easily seen, by comparing the coarse Works in some of the old Cupola's of the Chapels in *St. Peter's Church*, with the other Pieces lately erected there. The Studs in these old Works are made of Clay burnt, and the Surface only tinged with various Colours; but they are to be gradually removed, and their Places supplied by the more elegant Performances of the Moderns.

It is also necessary to distinguish the Mosaic of the Moderns from that called *Florentine Work*, which consists of Sparks of Gems, and minute Pieces of the finest Marble, by Means of which Birds, Flowers, &c. are imitated, in the same Manner as Cabinet-makers inlay any Work, with a Variety

Variety of Figures in Wood in different Colours ; and hence it is called *Pietre pretiose commesse*.

But no Traveller should content himself with viewing the Vaults and Church of St. *Peter* ; for the upper Parts of that Structure are furnished with Objects, the Sight of which will sufficiently compensate him for his Trouble of going up to the Globe on the Top. The first winding Ascent, or Stair-case, if, indeed, it can be called so, the Entrance of which is near the *Capella del Coro*, has not any Steps, so that a Horse may ascend or descend it without Difficulty. It was built in this Manner, in order to carry Provisions and Materials to the Workmen above, on Asses. The Porter who attends here, requires every Person's Sword, which, on Coming down, is redeemed with a *Paoli*, or Six-pence. Nor are they allowed to demand any other Fee, according to an Inscription placed on the Wall ; but this Order is not always observed by the Persons who attend at some of the upper Parts of the Edifice. We saw several Persons employed, under this Ascent, in beating a Sort of Gypsum, or stone Plaster, called *Gesso*. They perform this laborious Exercise either by Way of Penance, or to obtain some Dispensation, which they want Money to purchase. After going up about two hundred and eighty Steps above the first Ascent, you enter a Gallery in the Church near the Ceiling ; it has no Balustrade, but so broad that you may walk in it without any Danger. Here the mosaic Portraits appear of an enormous Size, though, from the Pavement of the Church, they seem to be no larger than Life ; for Instance, the Length of St. *Peter's* Keys is no less than thirty-three *Roman* Palms.

The inner Gallery of the Cupola is still much higher ; and from thence the gigantic Statues of our Saviour and the twelve Apostles appear in their true Dimensions. The Head of the Statue of St. *Matthæw* was, in *August* 1729, struck off by Lightning ; but they did not suffer the mutilated Saint to continue long in this Condition. The grand Cupola, or Dome, may be properly said to be double, the Stair-case running between them ; and you ascend eighty Steps from the inner, before you reach the Surface of the upper Dome ; but they are both concentric, the Concavity of the outer Cupola answering exactly to the Convexity of the inner. After ascending twenty-two Steps higher, you arrive at the outward Gallery of the Cupola, round which is

a Balustrade of Iron. Round the Cupola are many fine Pillars, seven Spans and a Half in Circumference, and twenty-four Spans in Height. The Intervals between them are filled with Glass Windows, which admit the Light into the great Cupola. These Pillars also support the inner Dome, over the convex Superficies of which you ascend twenty-three Steps higher, holding by a Rope instead of a Balustrade, which brings you to the Top of the grand Cupola, where the Lanthorn is fixed, which has an Opening towards the City; and from whence you have a Prospect of the Sea, though forty Miles distant from *Rome*. On the Evening of *St. Peter's* Day this Place is illuminated with nine Lamps.

You next ascend a wooden Ladder of fourteen Steps, and then another of Iron, of twelve; at the Top of which you enter, through a very narrow Passage, the copper Ball placed on the Top of the Cupola. They say this Ball will contain thirty-two Persons; but, I am persuaded, the Number is too large, unless they are stowed as close as Ballast in a Ship. The Diameter intercepted between the cross iron Hoops, which bind the Work together, is twelve common Spans, or about eight Feet; some make it eleven Palms, or eight Feet and one Third. This Ball, and the Cross placed on the Top of it, being nineteen *Palmi*, or fifteen *English* Feet and a Half high, were cast by *Sebastiano Torrisano*.

All Persons, every Time they duly visit this Structure, are intitled to an Indulgence of six thousand Years; nor can this be well doubted by those who believe *St. Peter* to keep the Door of the happy Mansions above, as his Intercession must doubtless have great Weight in procuring Admission. This great Apostle is said to have caused a Spring to burst out in a miraculous Manner, near *St. Martha's* Church, which still continues; the Water is used in the Bakehouse of the Pope, near the *Vatican*, and the Bread made there for his Holiness is reckoned the best in the whole City.

The spacious Palace of the *Vatican* joins to the north Side of *St. Peter's* Church. This Palace is said to contain twelve Thousand five Hundred and twenty-four Apartments; and the Governor assured me, that there were in it eleven Thousand two Hundred and forty-six Chambers, twenty-two Courts, and twelve hundred Hearths, or Fireplaces. We have, however, no other Authority for this, than the Assertions of the Pope's Officers and domestics, which they found on a wooden Model of this Palace, not now to be seen; for
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It cannot be supposed that any Traveller can have either Opportunity or Inclination to examine into the Truth of the Account. *Antonio Sangallo* made an accurate and beautiful Model of *St. Peter's Church*, which cost above thirty Thousand Crowns; but it is now lost. This Sum, how great soever it may appear, is vastly less than what the King of *Portugal* expended in a Model of this Cathedral; which is said to have cost near a hundred thousand Dollars, about twenty-three Thousand three Hundred and thirty-three Pounds Sterling. In this exquisite Model every particular Ornament of the Original was represented in Miniature, even to the Gems.

The *Vatican Palace* having been built and enlarged at different Times, no Proportion or Symmetry is observed in the several Parts of which it consists; and, to avoid damaging the fine Area before the Cathedral of *St. Peter*, no Portico has been erected in the Front. The grand Entrance is near the abovementioned Statue of *Constantine the Great*, and the fine marble Steps leading to the *Sala Regia*, and the adjoining Apartments are by *Bernini*. At some Distance farther on the right Side of the great Area is another Entrance, where the *Switzers* have their main Guard; and over the Door is a Piece of Mosaic Work representing the Virgin *Mary*, with *St. Peter* and *St. Paul*, by *Fabio Christofori*, after a Design of *Josephi d'Arpino*. By ascending a Pair of Stairs leading from hence to the grand Apartments of this Palace, you have a View of the three Galleries over each other, in which *Raphael* has immortalised his Name by his amazing Performances. The middle Gallery leads to an Apartment, at present used for a Conclave, and called *le Loggio*; and also *Raphael's Bible*, on Account of the Histories of the Old and New Testament painted here by that eminent Artist. The Roof of the Gallery is not of an equal Height, but divided into several vaulted Compartments, each terminating at a Pillar or Window, and every Compartment filled with excellent Paintings in Fresco. No Lover of Painting can, without Concern, see such Pieces exposed to the Dust and Wind. It is said that *Raphael*, having, on three of these Compartments, represented the three first Days of the Creation, found Means to gain Admittance into the Chapel of *Sixtus IV*, where *Michael Angelo* was then painting the Ceiling, and, being astonished at the Majesty in which this Painter had represented God the Father, took Care to im-

prove

prove his own Piece, to render it far more beautiful than it would otherwise have been. This Instance should be a Lesson to the greatest Masters, that they may sometimes learn something from their Inferiors; for *Michael Angelo* excelled in Sculpture more than in Painting, and can by no Means be reckoned equal to *Raphael* in that Art. The latter was of a mild, affable, and generous Disposition; and those amiable Qualities are conspicuous, even in his Manner of Painting and Designing, especially in this Piece. No *Christian* should indeed attempt to draw any Representation of the Deity, it being contrary to his express Commands; but if, like the *Pagans*, or some *Anthropomorphists*, the incomprehensible Creator must be represented, a Countenance which fills the Mind with Reverence and Awe, seems to me more proper than one like this of *Raphael's*, where Beauty and Mildness excite only Complacency and Delight.

Among the other Pieces, the Portrait of *Eve* is much admired by all Judges of Painting, and is acknowledged to have been executed by *Raphael's* own Hand; for, though that Artist is allowed, indeed, to have designed the other Figures, yet it is far from being certain that he also painted them, there being Reason to believe that *Julio Romano* and *Raphael del Colle* had a Share in the most of them. The Judgment of *Solomon* deserves Attention; and also the Piece representing the Lord's Supper, where the Faces of all the Disciples are seen, though they sit at a square Table. The latter is attributed to *Raphael*; the former to *Julio Romano*.

In representing the Story of *Bathsheba*, the Painter has been guilty of a great Impropriety, by making her bathe herself in Sight of *David's* Army. The other Galleries are decorated with Paintings, by *Pellegrino Modanese*, *Giovanni Modanese*, *Raphael di Reggio*, *Paris Nogari*, *Mascherino*, *Giov. Paolo Tadesco*, *Perino del Vaga*, and others. The Lovers of fine Prints will be highly delighted with the Collection of fifty-five Prints, on Half-sheets of Imperial Paper, sold by *Rossi*, not far from *St. Maria della Pace*, at *Rome*, for four Scudi. They are intitled *le Loggie Vaticane, coll' Istorie del Vecchio et Nuovo Testamento, col Profeta Esaia (e il deposito di Raffaele, inventato e dessegnato da Carlo Maratti) intagliati in Aqua Forte da Pietro Aquila e Cesare Fantetti*.

But the most beautiful Works of *Raphael*, which display his Talents in their greatest Lustre, are placed in the *Cámara della Signatura*, and the three Rooms contiguous to it; the for-

former Apartment was finished in 1511, and in it are four large Pieces, in which the Painter has emblematically represented, 1. The chief Articles of Faith professed by the *Roman Church*, namely, the Doctrine of the Trinity, the Mediation of *Christ*, Transubstantiation, and eternal Life. 2. The several Sciences, and the Progress and Force of the human Mind in Philosophy, Mathematics, and Astronomy; this Piece is generally known by the Name of the *School of Athens*. 3. Poetry, and Mount *Parnassus*. 4. Justice, Prudence, and other moral Virtues.

In a Piece placed in the next Apartment, the Painter has been guilty of the grossest Flattery, in representing the History of *Heliodorus*, where Pope *Julius II.* appears as driving the Enemy out of the Ecclesiastic State. Another Piece in this Chamber is allowed to be the best, with regard to Colouring, of any *Raphael* ever painted. It represents a pretended Miracle, wrought at *Balsenna* in 1264, in the Pontificate of *Urban IV*, where a Wafer was turned into Blood, for the Conviction of an officiating Priest, who did not firmly believe the Doctrine of Transubstantiation. In this Piece, *Julius* represents the Person of *Urban IV*, and appears in great Pomp. The various Emotions of the Spectators at the Sight of such an awful Phænomenon, especially the Terror and Astonishment of the Priest, together with the Simplicity and extreme Surprise visible in the *Swiss* Guards, are inimitably expressed. The only Person who betrays no Marks of Fear or Surprise, is the Pope, which is thought to have been done designedly by the Artist.

The third Piece in this second Apartment represents *Attila*, King of the *Hunns*, when, by a bold Speech of *Leo*, seconded by a heavenly Vision, he was restrained from making any farther Devastations in the *Roman* Territories. The fourth Piece is inimitable. It represents *St. Peter* delivered out of Prison, and alludes to the Imprisonment of *Leo X*, before his Exaltation to the Papal Throne, when, being taken Prisoner at the Battle of *Ravenna*, he found Means to make his Escape. On the Cieling are four smaller Pieces by *Raphael*: 1. God appearing to *Moses* in the burning Bush. 2. The Deluge, with the Ark of *Noah*. 3. *Abraham's* Attempt to offer up his Son *Isaac*. 4. *Jacob's* mystic Vision of the Ladder. In the next Apartment are the following Pieces, also, by *Raphael*: 1. Pope *Leo* vindicating his Conduct before *Charles the Great*. 2. The Coronation of that Emperor, at *Rome*. 3. Pope

Leo

Leo IV. extinguishing a dangerous Conflagration at *Rome* by his Benediction, and making the Sign of the Cross. 4. The Victory gained by *Leo IV.* over the *Saracens*, in the Harbour of *Ostia*. These, and the Pieces before-mentioned by *Raphael*, are all painted in Fresco. He was to have painted *La Sala di Constantino*, in Oil Colours; but Death deprived the World of this great Man, while he was making the necessary Preparations. He had just painted the Transfiguration of *Christ* on the Mount, *il Piccolo Farnese*, and finished his inestimable Cartoons, consisting of seven Pieces of Scriptural History, now placed in the Gallery at *Hampden-Court*. These Cartoons are, by some Judges, preferred to all the Pieces of the *Vatican*. The Designs of the *Sala di Constantino* were done by *Raphael*, and the Paintings, tho' not executed with the most judicious Alterations, by *Julio Romano* and *Francesco Penni*, who, in Imitation, I suppose, of the other Apartments, and for the Sake of Uniformity, have painted it in Fresco. The four chief historical Pieces, represented here, are: 1. The Vision of *Constantine the Great*, when a Cross of Glory appeared in the Air; a Passage in History, against which there are still weighty Objections. The Artist is censured for his Adulation of introducing, into a Piece of so serious a Nature, that ridiculous mis-shapen Dwarf, Cardinal *Hippolyto de Medicis*; and also for the palpable Error of displaying the Cross, in many Ensigns of *Constantine's* Army. The Second is a very large Piece, representing the Victory of *Constantine the Great* over *Maxentius*. The Third is the Baptism of *Constantine the Great*; but the Painter has forgot the Water, in which the Emperor should properly stand. The Fourth is the so much boasted Donation of the City of *Rome*, by the same *Constantine*, to Pope *Silvester*; but, surely, the Artist might have omitted the naked Boy riding on a Dog, in this Solemnity.

Those who are desirous of a further Account of *Raphael's* Designs, and other Paintings, will find Satisfaction in *Beliori's* *Descrizione della Immagine dipinta da Raffaele d'Urbino nelle Camere del Palazzo Apost. Vaticano*, published at *Rome* in 1695, and in *Richardson's* *Treatise on Painting and Sculpture*.

These Paintings, in the *Vatican* Palace, are seen to great Disadvantage, by their being placed, either in dark Rooms, or improper Lights. Very valuable Pieces, by *Perruzzi Vassero*, *Perino del Vago*, *Mutiano*, *Domenichino*, &c. are placed in other Apartments, near the *Signatura*. In one of the

Chambers is a Piece, executed in Crayons on the Wall, by *Carlo Maratti*, representing our Saviour in the Manger. A Picture performed after this Design is placed in the *Quirinal* Palace. In another Apartment is a famous Piece, which Nature and Art have jointly endeavoured to improve; it is a Portrait of the Virgin *Mary*, painted by *Gioseppe d'Arpino*, on a Piece of pellucid Alabaster, the Veins of which add greatly to its Beauty and the Propriety of Expression. There are some good Paintings, by the two *Zuccari's*, *Barrocio*, *Gherardi*, and others, in the Apartment where Pope *Pius IV.* formerly resided. The famous *Pietà* executed by *Pietro di Cortona*, for Pope *Urban VIII.* is destroyed by Time; and its Place, now, supplied by an elegant Piece, representing the falling of the Manna in the Camp of *Israel*, by *Maziani*. The Apartment of Pope *Pius*, and the Gallery leading to the *Belvedere* Fountain, when all the Doors are open, form a beautiful Vista of five Hundred common Paces. The Gallery, I mean, is that built over the Library, after a Design of *Michael Angelo*, by *Gregory XIII.* and painted by *Paris Nogari*, *Marco di Faenza*, *Giov. di Modena*, *Giacomo Semenza*, *Ottaviano Mascherino*, and *Lorenzino da Bologna*. *Danti Perugini*, a Monk of the *Dominican* Order, and an expert Geographer, drew the Maps of the Pope's Dominions in *Italy*, and the Country of *Avignon*. In the Center of the Cieling is an historical Piece, by *Romanelli*, representing our Saviour's commanding *Peter* to feed his Sheep. The Length of this Gallery is ninety Geometrical, or two Hundred and thirty-three common Paces; another Gallery joins to this, of ninety common Paces in Length; and a third, of fifty, joins to the second. Several Designs of *Domenichino* are placed in the former; and, in the latter, several Busts of the ancient Poets and Philosophers, together with a Copy of the first celestial Globe made in *Greece*, the Original of which is in the Palace of *Farnese*; and an antique Coffin of white Marble, on which the *Circensian* Games are represented in Basso-Relievo. An open Walk, of an Hundred and eight Paces in Length, leads from this Gallery to the Fountain. Eight antique Pieces of Mosaic Work, which were dug up in the *Sabine* Gardens, on Mount *Aventine*, in the Year 1711, are placed separately in the Walls of the adjacent Apartments. Two of them represent the hunting of the Ancients, two the fighting of the wild Beasts, one several *Bacchanals*, and

and the rest Birds, Foliages, and Festoons. Several fine Prints of *Raphael's* Pictures in the *Loggie*, already described, are placed in these Apartments, together with some Paintings in Fresco, which, together with the Walls, on which they were performed, were removed from other Places. A Model of *St. Peter's* Church, as it was intended to have been built after a Design of *Bramanta*, is deposited here; but the Performance is not extraordinary, it being infinitely exceeded by a Model of the Temple of *Solomon*, lately shewn at *Hamburg* and *London*.

A triangular Stair-case, contrived by *Bramanta*, leads to a Balcony, from whence there is an excellent Prospect. It is adorned with twenty antique Pillars of several Kinds of very beautiful Marble; some of them, when struck with a Key, ring like Metal. In this Part of the Palace is the Summer Apartment of Pope *Benedict XIII.* It consists of one small Room, which served him for a Dining-room, Study, and Audience-chamber, and a Closet, where, by Way of Amusement, he had several Watches lying upon a plain wooden Stand, near his Bed, which consisted only of a Matrafs laid upon Boards, without any Curtains or Feather-bed. In a small Chamber, contiguous to this, lay his Chaplain, who was no better accommodated than himself; and, instead of splendid Hangings, some Prints of Scriptural Histories, and of the Life of *St. Dominic*, were all the Ornaments of this Chamber. The Summer Apartments of the other Popes are generally hung with Crimson Silk-damask, and those for the Winter with Velvet. With regard to the other Furniture, I shall only observe, that in most of the Rooms are several Benches and wooden Chairs, painted green, which have continued the same during all the Revolutions of the State. The only Alteration they undergo is, that when a new Pontiff ascends the Throne, the Name and Arms of the deceased Pope are erased, and those of his Successor painted in their Place.

When his Holiness gives Audience, the Cardinals and Ambassadors sit on Chairs; Princes on three Cushions laid on the Floor; but other Persons kneel. On each Side of the Papal Throne, in the Chamber of Audience, is a Stool, covered with Red, which, they say, are intended as Seats for Kings; but, they seem, during the two last Centuries, to despise the Honour.

The

The Steps of several of the Stair-cases in the *Vatican* are so low, that Wood, Water, and other Necessaries may be carried up or down by Asses.

In the Back-part of the *Vatican* is the Sacristy or Wardrobe, and from the many fine Pieces of Painting, and costly Furniture for Altars, and other rich Vestments, is well worth visiting. It, however, contained formerly more richer Moveables than at present, the most valuable having, some Time since, been removed into the Castle of St. *Angelo*, where it is not easy to obtain a Sight of them.

The *Sala Clementina*, where the *Swiss* Guards are at present posted, is in the further Part of the Palace. It has its Name from its Founder, Pope *Clement VIII*. The Building was erected under the Care of *Della Porta* and *Fontana*; the Fresco Paintings, on the Cieling and Walls, were done by *Giovanni del Borgo*; and the other Pieces, by *Cherubino*, his Brother, and *Baldasser Bolognese*.

The *Sala Regia*, called also *Paolina*, from its Founder, *Paul III*, was built after a Design of *Antonio Sangallo*; and *Perino del Vaga*, *Daniele di Volterra*, and *Prospero Bresciano*, performed the beautiful Stucco Work, wherewith this Hall is decorated. A Portrait of one of the Popes, denouncing his Anathema's against Heretics, painted by *Vasari*, is placed over one of the Doors. The beautiful Representation of the remarkable Sea-fight with the *Turks*, off *Lepanto*, was jointly performed by the two *Zuccari's*, *Donato de Formello*, and *Livio Agresti*. On the other Side of the Hall is a Piece in Fresco, by *Gioseppe Salviati*, representing the Emperor *Frederic Barbarossa* kneeling before the *Roman Pontiff*, and the Pope's right Foot upon his Shoulder. Over another Door is a Painting by *Taddeo Zuccari*, representing *Charlemain* ratifying King *Pepin's* Donation to the Pope. The perfidious Massacre at *Paris*, painted by *Vasari*, is also placed in this Hall.

Over the Door of the *Sala Ducale*, *Lorenzo di Bologna* has represented an Angel holding the Keys; and *Raphael da Reggio* another supporting the Papal Crown. This Hall was designed by *Bernini*, and here, on *Maundy-Thursdays*, the Pope washes the Feet of thirteen poor Priests of different Nations. This Room was formerly divided in the Middle by a Partition, which is now taken away, and a Stucco Curtain placed along the Cieling in the Place where it stood. This

Curtain

Curtain seems to be drawn up close to the Cieling in the Middle, and is so finely executed, that it appears to be of white Silk embroidered and fringed with Gold. In this Hall the Pope holds Consistories, and gives Audience to Ambassadors.

The *Sala Regia* opens into a Chapel of *Sixtus IV.* is a spacious Room, and has a beautiful Pavement of inlaid Marble. On the left Side of the Throne, behind the Hangings, is a Closet, with a small Window, for the Pretender, to view and be present at any Solemnity. These Hangings, which are made from *Raphael's* Cartoons at *Hampton-Court*, and the imperfect Remains of five others, are a considerable Ornament to the Place on Festivals. The Prophets, Sibyls, and other Paintings in Fresco, on the Cieling, are by *Michael Angelo*; but, the Piece, the most admired here, is that of the last Judgment, over the Altar, by the same Artist. The Painter has introduced such a Multitude of Figures, with their Limbs and Attitudes so accurately delineated, that one would imagine his chief Intention in this Piece was to display his exact Knowledge in Anatomy; but this exact Imitation of Nature occasioned so many indecent Nudities, that it was thought proper to cover many of them with a Kind of Drapery. Others blame him likewise for having introduced, into a Subject of such a serious and solemn Nature, those heathenish Characters of *Charon* and *Minos*, which appear both in their proper Functions. This Chapel is something dark, so that one has not a distinct View of the small Figures painted on the Roof. The Smoke of the Wax-tapers and Lamps has also much soiled the Picture of the last Judgment. Another Door of the *Sala Regia* opens in the *Capella Paolina*, where is a Piece of the Crucifixion of *St. Peter*, by *Lorenzino da Bologna*; and the Conversion of *St. Paul*, by *Michael Angelo*. The Cieling was painted by *Federico Zuccara*.

In the *Palazzo Vecchio*, or old *Vatican* Palace, the principal Apartments of which I have already described, is the famous *Vatican* Library, which was removed hither by Order and under the Care and Inspection of Pope *Sixtus V.* The Anti-chamber, where the Sublibrarians and Copyists generally are, is adorned with some good Landscapes, by *Paul Brill*, and the Portraits of several Cardinals, who have been Librarians. Of late, none but Members of the sacred College are invested with the Office of Chief Librarian, to which is annexed

nexed a Salary of an Hundred golden Crowns *per* Month. His Chief Deputy has, besides an Allowance of Bread and Wine, six hundred Crowns a Year; and the other under Librarians four Hundred and fifty Crowns each. *Holstenus*, *Alatias*, Father *Laurca*, and *Henry Norris*, the two last of which were afterwards Cardinals, were Sublibrarians here, and discharged their Trust with great Applause. The first large Gallery is three hundred Feet long, and about sixty broad. On the right Hand, above the Books, are seventeen Pieces of General Councils, painted by *Henry Flamand*, with Inscriptions under them, to shew the principal Decrees of each Council.

In this Gallery are also the principal Actions of *Sixtus V.*, finely painted, in Fresco, by *Baglioni*, from the Designs of *Viviani*; and, among others, *Fontana*, presenting the afore-said Pope with a Plan of the Library.

Here are also two Inscriptions cut in Marble, in one of which is an Anathema, denounced against those who shall wrong the Library; the other gives an Account of its Foundation.

At a small Distance from the Entrance are two old marble Statues, brought hither by *Pius IV.* One is that of *Aristides*, and the other *Hippolytus*, Bishop of *Porto*. At the End of this Gallery is a marble Figure, representing a *Vestal* Virgin, drawing, with a slight Cord, the Ship in which the Holy Virgin, or Mother of God, was brought to *Rome*.

Among the Curiosities, generally shewn to Strangers, is a Manuscript of *Virgil*, written in the *Litteræ Unciales*, supposed to be of the fourth or fifth Century. The historical Pictures in this Manuscript have been published in Copper-plates by *Bartoli*, and with an Elegancy far beyond the Original. The Text is not without some palpable Errors. Here are also Manuscripts of *Terence*, with Representations of the *Personæ*, or Masks used by the ancient Comedians; and the Manuscript of *Henry VIII.* of *England*, *de Septem Sacramentis*. *Burnet* himself acknowledges that the Love-letters to *Anne Bulleyn* are written with that Prince's own Hand. Here are also some Leaves of ancient Paper made from the Bark of Trees; some Writing Tablets of the *Romans*; a manuscript Copy of *Pliny's Natural History*, adorned with fine miniature Paintings; another, of *Dante's Works*; the original Copy *De Errore Profanarum Religionum*, by *Minutius Felix*; also several

veral Breviaries, Missals, and Martyrologies, elegantly written. Some of these Manuscripts are finely illuminated, among which is that of *Julius Clovius*; the Original of *Baronius's Annals*, in twelve Folio Volumes; a Greek Manuscript of the *Alexandrian Chronicle*, together with some Manuscripts of *Onufrius*, *Ligorius*, *Thomas Aquinas*, *Charles Borromeo*, and others. Here is also a Hebrew Translation of the *Homilies of Clement XI*, finely written; a Volume of Hieroglyphical Figures; a very ancient Fragment of *Dion's History*; and a great Number of Oriental Manuscripts, in *Arabic*, *Chinese*, and other Eastern Languages. But, in my Opinion, the most valuable of them all are a manuscript Copy of the *Septuagint Translation* of the Old Testament, in Greek, and a Copy of the New Testament, written in Greek Capitals, without Accents, reckoned, both with regard to Beauty and Antiquity, equal to the *Alexandrian Manuscript* in the Royal Library at *London*, and which, some assert, was written in the sixth Century; a large unbound Hebrew Manuscript of the Bible; the Gospels of *St. Luke* and *St. John*, written in the tenth Century, and bound in Ivory; a Greek Copy of the Acts of the Apostles, written in Letters of Gold, and was presented by *Charlotte*, Queen of *Cyprus*, to Pope *Innocent VIII*. It was formerly adorned on the Outside with Jewels, but the Soldiers, at the Sacking of *Rome* by *Charles of Bourbon*, took them off.

They also shew here a Piece of Linen made of Asbestos, and used by the Ancients to wrap the Bodies of their Dead in, when they were laid on the Funeral-pile, in order to preserve their Ashes from being lost, or mixed with others. Pieces of this Linen are often found in Urns and Sepulchres; a Piece of it, found in the Year 1633, at *Pozzuolo*, is now shewn in the *Barbarini Gallery*.

Here are several printed Books performed soon after the Invention of that Art, particularly *Pliny's Natural History*, printed at *Venice* in 1472, and *de Sacramentis*, by *Henry VIII*, signed by that Monarch's own Hand.

The Apartment where the Archives are kept is on the right Side of the Gallery; here the ancient Bulls, and other Instruments of the *Roman Church*, are deposited; but the modern Pieces of this Kind are lodged in the Castle of *St. Angelo*.

At some Distance from hence is a Gallery crossing the former, and leading, on the right Hand, to the *Belvedere*. Here the *Hebrew Manuscripts*, and the Books which belonged to Queen *Christiana*, are deposited, together with the Models of the *Vatican* and *Quirinal* Palaces. On the Left is the *Urbino* Library, and on the Right that of *Heidelberg*. Among other valuable Pieces in the latter, is a remarkable large *Hebrew Manuscript* of the Old Testament, beautifully written on Parchment. It is of such Antiquity, that, the Elector *Frederic III.* shewing it to some Rabbies, they could not conceal their Admiration, and offered very large Sums for it, which the Elector refused. *Junius* and *Tremellius* used it to Advantage in their Translations of the Old Testament, tho' some of the Leaves are damaged.

The *Papal See* acquired the *Urbino* Library, by *Francisco Maria's* Dying without male Issue. It has fewer Manuscripts than that of *Heidelberg*, but makes a more pompous Appearance. Several of the *Missals*, and other Books, are adorned with Paintings in Miniature, by *Clovis* and *Perugini*. A manuscript Copy of *Dante's Works*, finished about the Year 1617, and another of *Castiglione's Cortegiano*, are beautifully illuminated. They were both performed by *Simon Ferri*, an *Augustine Monk*, when he was near eighty Years of Age. *Giulio Martinelli d'Urbino* has, in the same Manner, adorned the Works of *Tasso*. Here is also a very large *Hebrew Manuscript* of the Old Testament, the Covers of which are plated over with Copper. The Duke of *Urbino* found it in the Library of *Volterra*, when he took that City. The *Jews* at *Venice* were so desirous of possessing it, that they offered the Duke its Weight in Gold for it, though it is a sufficient Load for any Man; but this Duke thought proper to refuse.

An elegant Pillar of transparent *Oriental Alabaster* is placed in this Gallery. It is eleven Palms in Height, and was dug up near the *Appian Way*, in the Pontificate of *Alexander VII.* Queen *Christiana's* Library was first in Possession of the *Ottoboni* Family, of whom Pope *Alexander VIII.* purchased one Thousand nine hundred Manuscripts, in the Year 1691; whence this Collection is called *Bibliotheca Alexandrina*. Among these Manuscripts is the *Continuata Series Imperatorum*, by *Ossavius Strada*, illustrated with a great Variety of Drawings of Medals, and which has never yet been published; here

here are also some of the Works of *Pyrrhus Ligorius*; and a very ancient Manuscript of the *Theodosian Code*.

The *Vatican Library* was enriched with a great Number of *Syriac, Arabic, Persian, Turkish, Hebrew, Samaritan, Armenian, Ethiopic, Greek, Egyptian, and Malabarian Manuscripts*, by Pope *Clement XI*; purchased by that Pontiff in *Egypt*, when the *Coptic Patriarch* was desirous of uniting the *Romish and Eastern Churches*. The Lovers of *Oriental Literature* will be apprised of the Importance of these Manuscripts, when the Account of them, by *Joseph Simon Asseman*, a Native of *Syria*, and Copyist to the *Vatican Library* for the *Arabic and Syrian Languages*, is finished. This Work is intitled *Bibliotheca Orientalis Clementino-Vaticana*; the first Volume of which, containing the *Orthodox Writers of Syria*, illustrated with Notes, was published at *Rome*, in the Year 1719; and the succeeding Volumes are expected. The whole Library consists of five Rooms, besides the two Galleries already described; so that the Number of Volumes must be very great; but, being kept in Cases, it is impossible to form an Idea of it by the Eye, and it has never been ascertained.

The Library is not, however, remarkable for printed Books, their whole Number scarcely amounting to twenty Thousand; but, with regard to valuable Manuscripts, it is allowed to excel any in *Europe*; some make the Number of these to be above twenty-five Thousand.

The *Vatican Librarians* are allowed to read all prohibited Books, which are deposited in a Place by themselves. The Expence of seeing this valuable Collection amounts to about eight or nine *Paoli*, or four Shillings Sterling. A Gallery five hundred Paces in Length is erected by *Bramante*, before the Entrance, and extends to the *Belvedere*. One End of it is decorated with a beautiful Grotto, composed of Shell and Mosaic Work; and in it is an elegant antique Statue of *Cleopatra* asleep, placed there by Order of Pope *Paul IV*.

In the Year 1625, *Urban VIII*. built, under the Library, a military Magazine, which is said to contain Arms for forty thousand Men; but being, in general, those used by the Ancients, they are, at present, of very little Use. Experience demonstrated the Truth of this in the Beginning of the present Century, when *Clement XI*, pretending to oppose the Expedition of the Emperor *Joseph* towards *Cammachio*, they

were

were obliged to provide new Arms for the Troops. This, and other incidental Expences, soon made his Holiness weary of the War.

In the Center of this Palace is a spacious Square, which, from its being surrounded with Orange-trees and antique Statues, is called *Il Giardino delle Statue antiche*. The first remarkable Object is a large mutilated Statue, perhaps of *Hercules*, having neither Head, Hands, nor Feet, but the Muscles, &c. so exquisitely represented, that *Michael Angelo* preferred it to all the Remains of Antiquity. The Name of the Artist is placed on the Pedestal in Greek Capitals, viz. ΑΠΟΛΟΝΙΟΣ ΝΗΣΥΡΟΣ ΑΘΗΝΙΟΣ. *Lancini* tells us that this Piece, which is generally called *Il Tronco de Belvedere*, was dug up in the *Campo de Fiori*; it is now inclosed with an iron Lattice. Near this mutilated Statue is a very large Bas-relief of Porphyry, sixty-two Feet in Circumference, but not formed out of one single Piece. It was found in a Vineyard belonging to a Villa of Pope *Julius III*, and placed here in the Pontificate of *Clement XI*. Near it, in a Place covered and inclosed with a Wall, are kept eight Porphyry Pillars which belonged to this capacious Bas-relief, each being formed out of one single Block. The Statues of the *Nile* and *Tiber* are considered as Master-pieces by all Judges, though all-devouring Time has greatly defaced them; especially the sixteen small Children, playing, as it were, on the Body of the *Nile*, which is in a reclining Posture. Most of these are mutilated. Some will have these Children to allude to the sixteen Rivers which empty themselves into the *Nile*; but it seems more natural to suppose that they signify the sixteen Cubits, to which Height it was necessary for the *Nile* to rise, in order to fertilise the Soil of *Egypt*. Hence it is that one of the Boys, sitting on the Shoulder of the *Nile*, places a Basket of Flowers and Fruit on the Head of the River God. The Bas-relief, on the Pedestal, represents the Manner of taking Crocodiles, and other *African* Animals; but is not finished with the exquisite Touches of *Bernini*. The Statue of the *Tiber* holds the celebrated she Wolf, suckling of *Romulus* and *Remus*. Both these large Antiques have been finely copied in white Marble by the Artists maintained by the King of *France*, in the Academy of Sculpture and Painting; and are now placed in the middle Walk of the Garden of the *Tuilleries* at *Paris*. But to return to the *Giardino delle Antiche*,

where the famous *Laocoon* makes a grand Appearance. Some say it is the same original Piece that stood in the Palace of the Emperor *Titus*; and which, *Pliny*, *Lib. XXXVI. C. 5*, calls *Opus omnibus & Picturæ & Statuariæ Artis præferendum*, "A Piece preferable to any other, either in Sculpture or "Painting." He adds, *Ex uno Lapide eum & Libros Draco numque mirabiles Nexus de Consilii Sententiâ fecere summi Artifices Agesander & Polydorus et Athenodorus Rhodii*. "Three celebrated Artists, *Agesander*, *Polydorus*, and *Athenodorus*, Natives of *Rhodes*, joined together in making a Group of *Laocoon* and his Sons, with their Variety of Attitudes, and the "twining Serpents, out of one Block of Marble." Whether this Piece consists of two Blocks or more, put together, according to the Opinion of *Michael Angelo*, when it was first found, is a Question: And hence a Doubt arises, whether it is really that mentioned by *Pliny*, for he says the Group of *Laocoon* was made out of one single Block. *Fulvius Ursinus* also mentions two Pieces of Serpents found in the same Place, and therefore may, with greater Probability, be supposed to be Part of the *Laocoon* mentioned by *Pliny*. But, however this be, the *Laocoon* of the *Vatican* is really admirable, whether considered as an Original, or an antique Copy; for it is unreasonable to suppose that the first was the only Group of this Kind made by those excellent Artists. This in the *Giardino delle Antiche* was found in the Year 1506, in the Garden not far from the Remains of the Baths of *Titus*. And it was not long before its Excellency became so well known, that the Person who found it, was honoured with an Epitaph, which the Reader may see in the *Metallototeca* of *Mercatus*, P. 355.

Laocoon, in this Group, is represented as almost spent with Agony, and his Eyes lifted up to Heaven. Near him are his two Children, with the Serpents twisted about them, whom *Virgil* represents at some Distance from their Father, and expiring, when he came to their Assistance. We may also, from hence, observe how the ancient Masters, in order to display their Talents to Advantage, sometimes took the Liberty of deviating both from Truth and Nature; for, as *Laocoon* and his Sons were Priests, it cannot be supposed they would appear naked before a Multitude of People attending the Sacrifice; but the Sculptor, to heighten the Beauties of the Piece, has thought proper to represent them in that Man-

ner. The Father, which is the principal Figure in the Group, has lost his right Arm, which is supplied with another in Plaister; but very inferior to the other, both in Colour and Workmanship. Perhaps the Execution of this Group cannot now be equalled; and this seems to have been the Opinion of *Michael Angelo* himself, who, being ordered to make another Arm for this Statue, never put the finishing Hand to it.

The Statue of a *Pythian Apollo*, placed here, has also lost the Feet and right Hand, which are supplied with others of Plaister; but the Head of this Master-piece of Art is intire. This Statue, according to *Mercatus*, was found at *Nettuno*, in the Pontificate of *Julius II*; and its being represented on a Medal of *Antoninus Pius* greatly enhances its Value. But, in my Opinion, the Beauty of this elegant Statue is excelled by another, placed near it, of *Antinous*, Favourite of the Emperor ~~Antoninus~~; it was found, during the Pontificate of *Leo*^{*Hadrianus*} X, in the Baths of *Adrian*.

Another Group, representing a Man with a Child in his Arms, equally deserves Admiration. Some think it represents *Hercules*, some the Emperor *Commodus*, from its sleepy Countenance, and others *Saturn*. Here is also a Group of *Venus* and *Cupid*, which some think belonged to the Temple of the former. It was found in the Garden of *Gabriel Vacca*, anciently, according to some, the Garden of *Salust*. Here also the transparent Pillar of Alabaster in the *Vatican Library* was found, together with seven others of the same Stone, and equally beautiful. The latter were lost at Sea, being designed as a Present to the King of *Portugal*, from Cardinal *de Monte Politiano*. Next to this is placed another *Venus* stepping out of a Bath. It is an inimitable antique Copy of the celebrated *Cnidian Venus* of *Praxiteles*, which, according to *Cedrinus*, was destroyed in a Fire at *Constantinople*. The Drapery of this Statue, was found about the Year 1549, under the Church of *St. Peter* and *St. Marcellinus*.

A large sepulchral Urn, found in the *Septigonia Septimii Severi*, is also placed here. The Figures, which are in Mezzo-Relievo, represent a Woman and a Child, imploring the Assistance of the Emperor: On the Base are three Slaves, one standing and another kneeling before the Emperor, and the third in Chains. *Richardson* has justly remarked, that these Figures have some Resemblance to those placed on the Tri-

umphal Arch of *Septimius Severus*. Most of these valuable Remains of Antiquity are placed against the Wall, and defended from the Wet by a Kind of Pent-house; several antique Pieces of Mosaic Work, and some ancient Masques or *Personæ*, are also deposited in the same Place.

Near the *Belvedere*, in a small Garden, is the famous *Pigna*, or Urn of Brass, anciently placed on the *Moles Hadriani*, and four Peacocks of the same Metal; some say that two of these stood upon the Tomb of *Scipio Africanus*; but others say, on the Sepulchre of the Consul *Marcus Aurelius*. The Urn is fourteen Feet in Height, and in it the Ashes of the Emperor *Adrian* were deposited.

In a spacious Court of the *Vatican* is a Fountain, whose Basin is of *Oriental Granate*, and two Hundred and thirty-five Feet in Diameter. It was found in the Baths of *Titus Vespasian*, greatly injured by Time, and broke into several Pieces; but restored to its former Beauty, decorated with additional Ornaments, and placed in this Garden by Pope *Julius II*, in the Year 1504.

The Spring of *St. Damaso* is allowed to afford the best Water in all *Rome*, and formerly a Fountain placed without the *Vatican* was supplied by it; but Pope *Urban VIII*. caused it to be removed, and after decorating it with marble Sculptures, in which the Bees, being the Arms of his Family, are not omitted, placed it within the Court of the *Vatican*.

Besides the above, there are several other Fountains in different Courts of the Palace, but now greatly decayed; together with all the *Vatican* Gardens in general, which were formerly adorned with a great Variety of Water-works, equally elegant and useful. In the Gallery was a very extraordinary Machine of that Kind, which threw large Quantities of Water to a very considerable Distance. Pope *Benedict XII*. presented the Hydraulic Engine for playing on the Organ to the Convent of the *Dominicans*. We shall not be at all surpris'd that the *Roman Pontiffs* are so little concerned about the Beauty of their Gardens, if we consider that they are generally old and decrepid before they are advanced to the Papal Throne, and, consequently, more sollicitous for Ease than Walking. It should also be remembered, that all Expence of this Kind is lessening the Sum which they are desirous of transferring to their Relations.

The

The *Vatican* Palace, as we have already observed, joins on one Side to the Cathedral of *St. Peter*; the other is connected by a Colonade to the Castle of *St. Angelo*. *Alexander VII*, who is no great Honour to the Papal See, erected this Colonade, which proved of no Service to *Pope Clement VII*, when the City was surpris'd by the Imperial Army, in the Year 1527; for one of the Soldiers shot at him, as he was running along this Passage to shelter himself in the Fortrefs.

The Castle of *St. Angelo* was anciently the Place where the Remains of the *Roman* Emperors were interred; being built for that Purpose by the Emperor *Adrian*, the *Mausoleum* of *Augustus*, on the other Side of the *Tiber*, being then filled with Urns; and hence it acquired the Name of *Moles Hadriani*. In the Center of this Structure is a large round Tower, which was formerly decorated with a great Variety of marble Pillars and Statues; but the *Roman* Soldiers broke most of them down, and used them in their Defence against the *Goths*, when they attacked the City. On the Top of this Tower, the *Pigna*, now in the *Belvedere* Gardens, was placed. In the Reign of *Gregory the Great*, the City of *Rome* being visited with a Pestilence, the Pictures of the Virgin *Mary*, painted by *St. Luke*, were carried in a grand Procession; and the Pope, as they pretend, saw an Angel standing directly over this Castle, who, immediately, on the Pope's looking up, sheathed his flaming Sword. The Pontiff, considering this as a certain Sign that the Divine Wrath was appeased, caused a Chapel to be erected to the Honour of the Angel, and the Place itself to be called *Castellum S. Angeli*. In the *Franciscan* Convent of *St. Maria Ara Cæli*, they shew a Stone, on which the Angel left the Impression of his Foot. As the City of *Rome* was destitute both of a Citadel and regular Fortifications, it was thought necessary to form this Castle into a Place of Defence; and, accordingly, *Urban VIII*. caused it to be fortified in the modern Manner, with five regular Bastions, Ramparts, Moats, and other Works. The Pope appoints a Governor, who is generally a Prelate, and enjoys, besides, several other considerable Offices. We shall not be surpris'd that Ecclesiastics readily accept this Post, if we consider that the Salary is five hundred Crowns a Month; but, though they accept the Post, they never execute it themselves, but employ a Deputy, who, for a hundred Crowns a Month, takes Charge of every Thing. The Garrison is

composed of two hundred Regulars, and several hundred Citizens ; the latter rarely do any Duty, though they enjoy several Privileges, particularly that of wearing a Sword. Four Times a Year Fire-works are played off from the Tower of the Castle of *St. Angelo*, namely, on the Eve and Festival of *St. Peter*, and on the Eve and Day of the Coronation of the reigning Pope. A remarkable Piece of Ordnance, consisting of eight Barrels, is placed before the Gate. The Castle Hall is very spacious, and decorated with Gildings, elegant Paintings, and the Statue of *Adrian*, whose Bust, together with that of *Antoninus*, is placed without, on the Wall of the Castle. The Apartment into which *Clement VII.* retired, from the Disturbances he had himself occasioned, by provoking *Charles V.* is, at present, appointed for a State Prison, having a small Window which looks into a Chapel, through which the Persons confined in this Apartment may hear Mass. At the Entrance of this Prison is a *Trabochetto*, or Trap-door, through which a Prisoner may be let down, unexpectedly, into a deep Dungeon, and meet with inevitable Death ; but it is at present covered with an iron Grate.

In the old Arsenal are the Armour worn by *Clement VIII.* when he made himself Master of *Bologna*, and the Pistols of *Charles of Bourbon*, together with those found on the Prince of *Parma*, when he was admitted to an Audience of Pope *Sixtus V.* In this Arsenal are said to be Arms sufficient for six thousand Men ; but what some have reported, with regard to a Piece which will carry a Bullet a German Mile and a Half, has not the least Foundation. Another *Trabochetto*, or Trap-door, is seen in the Floor of the Hall already mentioned, through which Criminals were let fall into a Machine filled with large Razors, and cut to Pieces in an Instant ; but this Machine is now no longer in being.

Through a Grate opposite to the New Armoury, is shewn the Vault, in which Cardinal *Caraffa* was strangled, in the Reign of *Pius IV.* The sacred College were so greatly alarmed at this Proceeding, though perhaps just in itself, that they took Care to limit the arbitrary Power of the Pope for the future ; so that, now, the Consent of the sacred College must be obtained before a Cardinal can be put to Death.

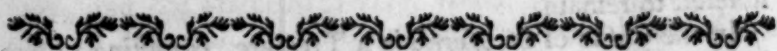
Several Arms of an uncommon Construction are to be seen in the New Armoury, together with many Musquetoons, one of which is said to have put an End to the Life of the famous

Charles

Charles of Bourbon. The Chamber of Records is not allowed to be shewn, nor the Jewels belonging to the Pope, except a few, which are carried publickly in the most solemn Processions; so that I can say nothing with regard to the Word *Mysterium*, which, according to some, was engraven on the ancient triple Crown of the *Roman Pontiffs*. But if ever this suspicious Word was placed on the Pope's Crown, it would surely be unpardonable, if the Stone of Offence, after so many Attacks have been made on the Papal Power, should be still suffered to remain.

In the Castle of St. *Angelo* is a Treasure, consisting of five Millions of Scudi in Gold, placed here by *Sixtus V*, who found Means, in five Years, notwithstanding his prodigious Expences in Buildings and other public Works, to amass this enormous Sum, and ordered that it should never be touched but on the most pressing Occasions of the State. In this Castle, besides the State Prisoners, are confined such Prisoners as the Inquisition does not chuse to leave in the *Palazzo della Inquisitione*, in the City; the Populace, at *Rome*, always making a general Gaol-delivery on the Death of a Pope; for which Reason, as soon as any Pope is given over by his Physicians, they always remove those who have committed any notorious Crimes, together with those from whom any Danger is apprehended, into the Castle of St. *Angelo*, into which no Stranger is admitted during the Vacancy of the Papal Throne. On the Top of the Tower of this Castle is a Pedestal, which anciently supported *Adrian's Pigna*, whose Place is now supplied by the Statue of an Angel in white Marble, near twelve Feet high, performed by *Montelupo*. Four brass Cannon are mounted on the Platform, one of which *Queen Christiana* fired, out of a Frolic, against the *Medicis* Palace on *Monte Pincio*, and, in an iron Door of that Structure, the Mark of the Ball is still visible. Four or five Paoli is the whole Expence of viewing this Castle. Before you enter the Castle, you pass over that grand Bridge, called by the Ancients *Pons Ælius*. Two marble Statues of St. *Peter* and St. *Paul* were, in the Year 1534, placed by Pope *Clement VII*, in the Way leading from the City to the *Ælian* Bridge; the former was executed by *Lorenzetti*, and the latter by *Paolo Romano*. The Avenue leading to this Bridge was enlarged, and the Structure itself decorated with ten Statues of Angels, by Order of Pope *Clement IX*. The Designs both of the Avenue and

Statues were done by the celebrated *Bernini*, and the latter, which are all larger than the Life, executed by the most famous Sculptors of the Age. The first Angel was executed by *Antonio Raggi*; the second, by *Fancelli*; the third, by *Lucenti*; the fourth, by *Ferrata*; the fifth, by *Domenico Guidi*; the sixth, which is reckoned the most beautiful of the ten, by *Giorgetti*; the seventh, by *Bernini* himself; the eighth, by *Paolo Naldini*; the ninth, by the same Artist; and the tenth, by *Morelli*.



L E T T E R L I.

The Account of the religious Edifices and Papal Palaces in ROME concluded.

S I R,

HAVING described the *Vatican Palace* and the *Castle of St. Angelo*, I shall now return to the Structures in *Rome* dedicated to Religion, the next of which, in alphabetical Order, is the Church of *St. Pietro in Vincoli*. On the right Hand, as you enter this Structure, are two elegant Monuments, one erected to the Memory of Cardinal *Margotte*, and the other to that of the Cardinal *Agucci*. Both the Designs were made by *Domenichino*, who also executed that beautiful Piece of Painting in the second Chapel, representing *St. Peter's Deliverance out of Prison*. Here is also a Monument erected for Pope *Julius II*, but his Body is deposited in the Cathedral of *St. Peter*, for which Reason it has never been finished. The Whole is worthy of *Michael Angelo*; but it is impossible sufficiently to admire the Statue of *Moses*, who is represented in a sitting Attitude. *Montelupo*, a Disciple of *Michael Angelo*, executed some of the Statues, which, in any other Place but near that of *Moses*, would be admired. The Monument of Cardinal *Vechiarelli*, composed of white and black Marble, called *Brocatello*, and the large Sarcophagus, formed out of one single Piece of black Marble, deserve Attention.

The Monument of Cardinal *Cinthio Aldobrandini* is an elegant Piece, executed by *Le Gros*; the superb Sarcophagus of *Leonino Orientale*, resembling brown Agate veined with white, cannot fail of pleasing the Spectator. Near the Door on the

the left Side of the Altar, is a Piece of Painting done by *Albert Durer*, resembling the three *Mary's* at our Saviour's Sepulchre. Opposite to this Piece is an elegant Monument of *Antonio del Pollojuola*, a Painter of *Florence*, who died in the Year 1498. The Nave of this Church is extremely grand and beautiful; and they boast here of having, among other Reliques, the Bodies of the *Maccabees*, and the Fetters with which *St. Peter* was bound, both at *Jerusalem* and at *Rome*.

The square Court of the Convent belonging to this Church, now in the Possession of the Canons Regular of the Congregation of *St. Saviour*, is decorated with four Pillars of *Oriental Granate*, and several Basso-Relievo's, by *Michael Angelo*.

The Church of *St. Prassede* is visited by all Bigots to the *Romish* Religion; because they are not only thence intitled to an Indulgence for above thirteen thousand three hundred Years, but also a Remission of a third Part of their Sins. This is signified by an *Italian* Inscription on a Stone placed at the Entrance of the Church.

We shall not be surpris'd that this Church should be intitled to such a Profusion of Indulgences, when we consider, that not only the Remains of *St. Prassede* and *St. Pudentia* are deposited here, but also those of two thousand three hundred Martyrs, whose Blood the two devout Ladies just mentioned used to conceal in a Vessel, still shewn in the Middle of the Church. Here is also the Stone on which *St. Prassede* used to lie, in order to discipline and mortify her Body. It is a large Slab of *Oriental Granate*, variegated with white and black Specks. Here are a Multitude of Reliques, as is evident from two long Catalogues placed near the high Altar; but I shall only mention a Pillar of white and brown Jasper, said to be the same to which our Saviour was bound, when he was scourged in *Pilate's* Palace. They add, that Cardinal *Giovanni Colonna*, the Pope's Legate in the *Holy Land*, during the *Croisades*, brought it hither from *Jerusalem* in the Year 1223. It is now inclosed with a glass Case, and deposited in a Chapel called the *Garden of Paradise*. A beautiful Painting done by *Guilio Romano*, representing the Scourging of our Saviour, is placed over this Pillar. The Church of *St. Pudentia* is built on the Spot where the House of the Senator *Pudens* stood, with

whom St. *Peter* is said to have lodged at his first coming to *Rome*. They add, that this Senator, with his whole Family, and among them *Pudentia* and *Prassede*, his two Daughters, soon embraced the *Christian* Religion. If what they alledge be true, this Church may properly claim the Honour of being the first *Christian* Structure erected in this Capital of the *Roman* Empire. Two white twisted Pillars, brought hither from *Agrippina's* Bath, are erected before the Entrance of the Church. And, before the *Capella del Gaetani* are four superb Pillars of *Gallio Antico*, which formerly belonged to the warm Baths of *Dioclesian*. Both the Entrance and Roof of the Chapel are decorated with mosaic Work; among which is an elegant Piece done by *Rosetti*, from a Design of *Zuccaro*. It represents St. *Pudentia* gathering up the Blood, Heads, and Bones of the martyred *Christians*. The Pavement is finely inlaid with white Marble, and is equal to any in *Rome* for Beauty. This Structure was built by the famous *Francesco di Volterra*. Over the Altar is an incomparable Basso-Relievo of white Marble, representing the Adoration of the *Eastern Magi*. It was begun by *Paoli Oliviera*, and finished, after his Death, by *Mariani*. Here are also several Statues finely executed. Two inimitable Pillars of *Lumachella*, or *Marmoro Pedocchioso Orientale*, twelve Palms in Height, are placed on one Side of the Altar.

Besides the *Vatican* already described, there is another Papal Palace, situated on the *Quirinal* Mount, or *Monte Cavallo*, which is much preferable to the *Vatican*, for the Purity of the Air, and the fine Prospect over a large Part of the City. The grand Area before it is decorated with two marble Groups, representing two Horses of an uncommon Size, and two Men leading them. They were erected, during the Pontificate of *Sixtus V*, by *Fontana*, and are said to have been done by different Masters, who endeavoured to excel each other in representing *Alexander the Great*, and his Horse *Bucephalus*. They are said to have been brought from Greece by *Constantine the Great*, and placed in his Bath in the *Quirinal* Mount; under one of them are these Words, *Opus Phidiae*, "the Work of *Phidias*;" and, under that of the other, *Opus Praxitelis*, "the Work of *Praxiteles*." But they cannot be the Work of these great Artists, because *Praxiteles* lived fifty, and *Phidias* a hundred and fifty Years before *Alexander the Great*; unless they represent some other Person.

Person. Possibly, neither of these Suppositions are true; for the Statues may be the Work of some other Artist, and the Persons represented *Castor* and *Pollux*, who were famous for their Horsemanship. But if these Pieces are not admitted to have been done in the Times of *Phidias* and *Praxiteles*, they are, at least, valuable Remains of *Roman* Grandeur, and have altered the Name of the *Quirinal* Hill, where they stand, to that of *Monte Cavallo*. These Groups are not, however, free from Faults; several Judges, who are not prejudiced by too great a Regard for Antiquity, observe a great Disproportion in the Horse's Limbs; particularly, in the Length of the Neck.

Over the capital Door of the Palace is a Balcony, supported by two Pillars of the *Ionian* Order; and, from hence, the Pope dispenses his Benedictions, on solemn Occasions. Here are two Statues, one representing *St. Peter*, the other *St. Paul*; the former by *Maderno*, and the latter by *Bertelotti*; together with a fine marble Statue of the *Virgin Mary*, by *Pompeio Ferucci*. The inner Court is surrounded by a superb Colonnade, and, on the Wall of the grand Stair-case, is a Piece of Painting in Fresco, representing our Saviour with a Group of Angels, done by *Melotti*, a Native of *Forlì*, who greatly improved, if not invented, the Art of Painting in Fresco.

On the left Hand of this Stair-case is the Pope's Apartment; and, on the Right, the *Sala Paolina*. The latter is a light spacious Hall, finely paved, and decorated with beautiful Paintings. The *Paolini* Chapel also deserves Attention, as it greatly exceeds the *Capello Paolini*, in the *Vatican*. The Apartments where the Vice-roys of *Naples* used to lodge when they passed through *Rome*, are in this Wing of the Palace. In the large Gallery are a Collection of historical Paintings, representing the principal Passages in Scripture, performed by the best Masters, who lived during the Pontificates of *Gregory XIII.* and *Urban VIII.*; and, also, some Models of Buildings, antique Busts, and a small, but a beautiful Pyramid, the Height not exceeding an Ell, formed out of a Piece of uncommon Marble, with a Base of *Lapis Lazuli*. The same Sort of wooden Chairs and Benches are placed in this Palace as in the *Vatican*.

The Pope's Apartments are spacious and lofty, and from them there is a most elegant Prospect. The Hangings are

of red Damask, richly laced with Gold. In one of the Apartments is a Piece representing the Annunciation, composed of several curious Stones, and ornamented with Fruit in the *Florentine* Manner. It was presented to the Pope by a great Duke of *Florence*. In the Audience-Chamber is the Descent from the Cross in Amber, set in Ebony and Lapis Lazuli. The private Chapel is decorated with an elegant Piece of Painting, performed by *Guido Rheni*, representing the Annunciation; and, in the Pope's Bed-chamber, contiguous to his Bed, hangs an *Ecce Homo*, by *Albani*, which cannot be excelled. The same Artist has also given some Specimens of his Talents in the abovementioned Chapel. Under the Clock, and facing the Garden, is a fine Piece in Mosaic, representing the Virgin *Mary* with the Infant *Jesus*. It was placed there by *Innocent XII*, and designed by *Carlo Maratti*. In the *Consistorio Secreto*, is a capital Piece, representing the Angel binding the Dragon, by *Pietro di Cortona*. The Piece is finely executed; but why the Angel should hold up towards Heaven the triple Crown, as a Trophy which he had taken from the Dragon, must be left for others to explain.

The Garden belonging to this Palace is large and well disposed; but the Gardeners are very deficient in their Care of it. Near it is a fine Pavement formed of different Species of Stones of various Colours, so artfully composed, as to represent Flowers, Animals, and other Productions of Nature; together with the Name of *Gregory XV*. The Garden is surrounded with Laurels, Cypress-trees, and some Hedges of Myrtle, an odoriferous Tree resembling Box. The Aviary, at present, consists only of a few Turtle-doves, some foreign Fowls called *Poules Pintades*, and a few Peacocks. A delightful Laurel-grove leads from hence into the lower Part of the Garden, where the Water-works are really surprising. Some imitate the Sound of Trumpets and Kettle-drums, others the Explosions of Granadoes and Rockets; and one, in particular, imitates the Cuckow. There is also an Organ played by Water, and over it a Star continually revolving in its Orbit. In another Place a Ball is suspended by a Stream of Air. The Water that supplies these Gardens is so saturated with stony Particles, that the Insides of the Pipes are soon incrustated, whereby these curious Machines are often out of Order. It has been said by
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some Travellers, that there is here a *Mount Parnassus*; but in this they are mistaken, this Curiosity being at *Frescati*. I shall only add, that in these Gardens is a most delightful Grotto, adorned with Pieces of Mosaic finely executed.

The Church of *St. Roco* is remarkable for an elegant Piece of Painting performed by *Bernardo Formelli*, representing *St. Martin* presenting a poor Man with his Cloak.

The Lovers of Painting are highly pleased with a Piece of Painting by *Sacchi*, in the Church of *St. Romualdo*, representing a Vision which the Saint to whom the Church is dedicated saw in *Camadola*, a Valley of the *Apennines*.

The *Rotundo*, so called from its Figure, has supported itself against the Attacks of Time, better than any Structure built by the ancient *Romans*. And it is surprising, that neither this remarkable Temple, the Pillar of *M. Aurelius*, the *Mausolæum* of *Adrian*, nor the *Septigonium* of *Severus*, should have been represented on any Medal struck by the ancient *Romans*. *Pliny* tells us, that this Edifice was at first dedicated to *Jupiter Ultor* by *M. Agrippa*; but afterwards to all the Deities, Celestial, Terrestrial, and Infernal; whence it was termed *Pantheon*. The Roof of it, according to some Authors, was at first covered with Silver, but carried away by the Soldiers during the Confusions of the City; and that *Constantius* carried with him to *Constantinople* the most beautiful Statues with which it was adorned. But, notwithstanding these Misfortunes, a vast Quantity of Brass was found about it in the Pontificate of *Urban VIII*, who formed from it the grand Altar in the Cathedral of *St. Peter*, together with several Pieces of Ordnance, which he placed in the Castle of *St. Angelo*. It is surprising he did not also take the superb Bronze Gates, which are eighteen Feet four Inches broad, and thirty-six Feet high, especially as they are much too large for the Edifice, and were, in all Probability, designed at first for some other. *Pasquin*, however, did not let the Pope's stripping the *Pantheon* of its Ornaments pass unnoticed, for the following satirical Words soon appeared: *Quod non fecerunt Barbari Romæ, fecit Barbarini*, "What the *Barbarians* spared, the *Barbarini* took away."

It is evident from the Niches still remaining, that the Statues of the Gods were placed in this Structure; and *Pliny* tells us, that the Statue of *Venus* was adorned with Pendants which were made from the Pearl spared by *Cleo-*

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patra at the extravagant Entertainment she gave to *M. Anthony*. It must not, however, be supposed, that this Temple contained Statues of all the Gods worshipped by the *Romans*, for they amounted to several Thousands, and, consequently, could not all be placed here ; but all Structures, dedicated to more than one particular God, were termed *Pantheons*. *Dio* tells us, that before the Entrance of the *Rotunda*, the present Name of this Edifice, were anciently two Statues, one on the right Hand, and the other on the Left ; the former represented *Augustus*, and the latter *Agrippa*. The Outside of this Structure is intirely built of *Tivoli* Freestone, but the Inside is incrusted over with Marble.

The Roof of the *Rotunda* is a round Dome, destitute both of Pillars and Windows, seventy-two common Paces in Diameter ; some say the Inside is only one Hundred and thirty-two Feet, exclusive of the Wall, which is eighteen Feet thick ; but even this is greater than the Height, which is ascended by an Hundred and ninety Steps. This Church has no Window, but a large Aperture in the Center of the Dome, thirty-seven Feet and a Half in Diameter, admits a sufficient Quantity of Light to illuminate every Part of it. It is paved with Porphyry and large square Stones, placed in a declining Position towards the Center, where the Rain-water is carried off by a Sewer, covered with a Stone full of Holes.

Round the Church are eight Altars, but the most beautiful is the *Altare maggiore*, or high Altar, repaired by *Clement XI.* which consists of Porphyry, and decorated with Verde Antico. Near the Altar dedicated to the Virgin *Mary*, is the Monument of the celebrated *Raphael*, and, at another Altar opposite to it, are two remarkable Pillars of Porphyry, each formed out of one intire Piece. A Bust of the Virgin *Mary*, done by *Lorenzetto*, is placed over *Raphael's* Monument. But the Bust of that celebrated Artist, done by *Naldini*, at the Expence of the generous *Carlo Maratti*, was added a few Years since.

A religious Fraternity of Painters, Sculptors, and Architects belongs to this Church, which, together with the Remains of *Raphael* being here deposited, has induced several Architects, Painters, and others, to be buried here ; among which are *Perino del Vaga*, *Giovanni da Udine*, *Zuccarini*, *Taddeo Zuccari*, (whose Bust, in Marble, was executed by

his

his younger Brother) *Domenico Guidi*, the Chevalier *Lanfranco*; *Gibbes*, an *English* Poet, whose Bust is done by *Nardini*; *Bartholomew Baronio*, of *Casal*, a famous Architect, who died in the Year 1554; and several others.

Under the Bust of *Flaminio Vacca*, is an Inscription, signifying that that Artist never could please himself in any of his Pieces; and under that of *Annibal Caracci*, an Epitaph, by *Carlo Maratti*, in which he is said to have been next to *Raphael* in Skill, Genius, and Reputation.

Caracci was born at *Bologna*, in the Year 1560, and at first intended for a Goldsmith; but his Uncle, *Lewis Caracci*, observing that both he and his Brother *Augustino* were blessed with very piercing Geniuses, took the Pains of instructing them both in the Art of Painting, in which they so happily succeeded, that their Memories will be for ever honoured by all true Lovers of the polite Arts.

In the Front of the *Rotunda* is a superb Colonnade, which deserves to be equally admired with its Dome; it consists of sixteen Pillars of *Granate*, and cannot be viewed without Astonishment. Most of these Pillars are five Feet in Diameter, and thirty-seven Feet in Height, exclusive of their Bases and Capitals; and each formed out of one single Piece. The Entrance of the Church is also decorated with Pillars forty Feet high, which support an Architrave of *African* Marble, or *Granate*. On entering this Portico, you see, on the left Hand, a large antique Vase of *Porphyry*, called by the Ancients *Numidian* Marble; it is supposed, by some, to have belonged to the Baths of *Agrippa*; but others think it was the Depository of the Ashes of that great Man. The Length of this Colonnade is twenty *Roman* Feet, and its Breadth twelve.

M. Le Mercier has imitated, at *Paris*, this famous Peristyle, in that erected before the *Sorbonne* at *Paris*. The latter has, indeed, but ten Pillars, nor are they destitute of Beauty and Ornaments, the former of which is considerably increased from their Situation, which is on an Elevation ascended by fifteen Steps; but when compared with those at *Rome*, are like Dwarfs near Giants.

Boniface IV, in the Year 607, converted the *Rotunda* into a *Christian* Church; and, as a greater Stimulation to Devotion, placed in it twenty-eight Cart-loads of Relics taken from several Burying-places in the City of *Rome*. It was at
first

first dedicated to the Virgin Mary, but, afterwards, namely, in the Year 830, to all the Christian Martyrs, by Pope Gregory IV. whence it is properly called *Sancta Maria ad Martyres*, but commonly stiled the *Rotunda*.

The Fountain, in the Area, before this Church, has an antique Basen of Porphyry, which belonged to some of the ancient Baths, and was placed here by Gregory XIII. The Pillar of Egyptian Marble, which formerly stood before the Entrance of the Church of St. *Bartolomea de Bergamaschi*, and called *La Gulia di S. Matruto*, or St. *Maut*, for the Church near it, dedicated to that Saint, is erected in the Center of this Fountain.

The Church of St. *Sabina* is remarkable for a Tribuna finely painted, by *Taddeo Zuccari*; and for its Chapel of St. *Hyacinth*, done by his Brother *Federico*, except the Altar which was performed by *Lavina Fontana*, a Lady of *Bologna*. In this Church they shew an ancient Roman Weight; but the Vulgar will have it to be the Stone which the Devil threw at St. *Dominic*, after he had been disappointed in throwing it at the three pious Kings of *Cologne*. In the Convent is the Cell of St. *Dominic*, and in the Garden an Orange-tree, said to have been planted by that Saint.

La Sapienza is the public University, in which there are thirty Professors, but the Number of Students inconsiderable, the Jesuits having almost wholly ingrossed the Education of Youth. It is a superb Structure of a quadrangular Form, having Cloisters and Galleries, and was built after a Design of *Michael Angelo Buonaroti*; and over the capital Door is the following Inscription in capital Letters, *Initium Sapientie Timor Domini*, "The Fear of the Lord in the Beginning of Wisdom."

A Description of the Whole, illustrated with Copperplates, appeared at Rome in the Year 1720, under the Title of *La Chiesa e Fabrica della Sapienza de Roma, con la Vedute in Perspettiva e con lo Studio delle Proporzioni Geometriche, Piante, Alzate, Profili, e Speccati*.

The Figure of the Tower is very extraordinary, the Top of it being built in the Form of a spiral Line. In the Library is a Statue of the generous Founder, *Alexander VII*, by *Dominico Guidi*. The same Pope also made a Present to the University of a very noble Botanic Garden, situated on *Mount Janiculum*. In this College the Doctors of Divinity,

Law,

Law, and Physic, are presented with their several Degrees, and receive their Diploma's. Besides these Sciences, Rhetoric, Philosophy, Ecclesiastical History, Mathematics, and Architecture, together with the *Hebrew, Chaldean, Syriac, Arabic, Greek*, and other Languages, are taught here, *gratis*. Over the Altar of the University Church is a Piece representing St. *Yvone* distributing Alms. The Judges of Painting esteem it the Master-piece of *Pietro di Cortona*, though that great Artist did not live to finish it, and was, therefore, done by *Johan. Ventura*, one of his Disciples. Some say that the bottom Part of it was painted by *Ciro Ferri*. The Piece is said to have cost three thousand Crowns, the Figures being all as large as Life.

St. *Sebastiano alle Catacombe*, or *sur la Via Appia*, is one of the seven principal Churches in *Rome*. The Pillars of the high Altar are of Verde Antico; and, in the superb Chapel of St. *Sebastian*, a Statue of that Saint in white Marble, done by Father *Antonio Giorgetto*. *Antonio Caracci* executed some of the Fresco Paintings; and a Monument has been erected here for *Belle d' Ense*, the Physician.

But it is not so much its external Splendor that renders this Church preferable to many others, as the great Number of Relics preserved in it; but as we have already enumerated a great Number of the same Kind, we have, for Brevity's Sake, omitted them.

I have already, in describing St. *Agnes's* Church near the *Porta Pia*, mentioned the Catacombs, but referred a particular Account of them to this Place; those of St. *Sebastian* being the most spacious, and least impaired by Time, of any in *Rome*. They, in some Places, consist of several Stories, or Passages lying under another; and, the Soil being dry and sandy, they were obliged to prop it up here and there with Brick-walls. You frequently ascend and descend in these subterraneous Caverns, and, in many Places, are obliged to stoop in going through them. These Passages are not above two or three Feet in Breadth, so that two Persons cannot walk a-breast, except in some Chambers which are between four and six Feet broad, and from six to eight in Length. In these, according to some, the primitive *Christians* performed their religious Exercises. It is prohibited, under Pain of the severest Excommunication, to take any Thing away from this Place; but, I imagine, Heretics

retics do not consider themselves as bound by any such Prohibition. In both Sides of the Wall are Repositories or Cavities, a Span, or a Span and a Half high, and between four and five long, some of which are empty, and stand open; and others walled up with Brick, or a small marble Stone, on which are sometimes Inscriptions. As I happened to be the last of our Company, and, therefore, not so narrowly observed by the Monk, who attended us with a consecrated Wax-taper, I took down one of these Marble-tablets, which was about two Fingers thick, and I found in the Cavity an human Skeleton intire, though not very large; for I met with few of these Repositories capable of containing a full grown Person at full Length. Three or four of these commonly lie over one another; and those Cavities in which two or more Bodies may be deposited, are called *Bisoma*, *Disoma*, *Trisoma*, *Quatrisoma*, &c. In one Place I observed a large stone Coffin; and without the Church is another in Marble, decorated with Basso-Relievo's, representing some Histories of the Old and New Testament, which, they say, was taken out of the Catacombs. In another Place I observed a large and intire earthen Urn with a narrow Neck, sound and intire. In different Places of the Walls are small glass Bottles, but only the bottom Part of most of them remained. In some of these I observed a blackish Sediment, which, they pretend, is the Blood of the Martyrs buried here, but, perhaps, may be only the Sediment of Oil used in the Lamps. These Glasses resemble the Lachrymatories of the ancient *Heathens*, in which they preserved the Tears shed at the Funerals of their departed Friends; and, also, those of the Women hired to weep on such Occasions. On the Bottom of one of these Phials, a Friend of mine at *Nuremberg* shewed me a very beautiful gilt Picture, representing a Child with a *Bulla* about its Neck, and led by its Mother. Over the Painting was a Glass to preserve it from the Damp. On another Lacrymatory, in the Possession of the same Gentleman, is the following Inscription: *Vivas dulcis Anima pie Zeses*. But this Picture is not so well executed as the former, the whole Work appearing to be modern, and in the *Gothic* Taste. Both these Glasses were a Part of the *Strozzi* Cabinet, and found in the Catacombs. In the Year 1716, the celebrated Senator, *Buonaroti*, published, at *Florence*, in *Folio*, a Work intitled,

intitled, *Osservazione sopra alcuni Frammenti di Vasi antichi di Vetro, ornati di Figure, trovati ne Cimiteri di Roma, &c.* in which a particular Description is given of several Paintings on such Phials; some of which were done by Heathens, and others by *Christians*. The Words *Pie Zeses* are conspicuous on several of them; but the Rules of Grammar will not admit, as some pretend, that they mean *Pie Jesu*; and the Opinion of those, who believe them to be a Mixture of *Greek* and *Latin* not unusual among the *Romans* in common Conversation, seems more plausible. Besides these large Cavities are several small Holes, like those in Pigeon-houses, along the Sides of the Catacombs, in which the Ancients placed their Urns, some singly, some two or three together; and these Places were called *Columbariæ cellariæ* and *Hypogæa*.

Upon comparing several Inscriptions which casually presented themselves to my View, without any particular Search, together with an Observation I made on the Smallness of the Skeletons, I think the Conjecture, that, among the ancient Heathens, Children were often buried, instead of being burnt on Funeral Piles, as was customary with regard to Adults, was rendered very plausible.

The Cross on a Monument is generally looked upon as a Sign that a *Christian* lies buried there; this Character * is thought to be of the same Import; but, wherever this Mark P is found, it is a sure Indication of a Martyr's Sepulchre, it being a Composition from the *Greek* and *Latin* Alphabets, to denote *Pro Christo*, 'For Christ.'

These subterraneous Passages have very intricate Communications with one another; but Stones are erected in the Middle, to direct those who visit them, in their Way. A Traveller, who would survey all the Catacombs belonging to *St. Sebastian's*, must travel twenty *Italian Miles* at least; as appears from a Plan of them in the Convent, which agrees with the Copper-plate Print of *Paul Arbinghis*, called *Roma Subterranea*, where are also Draughts of the Catacombs of *St. Hermes*, *St. Pancrace*, *St. Agnes*, *St. Agatha*, *St. Lucina*, &c. Every one of these Catacombs, and several others, to the Number of thirty, have all their subterraneous Passages of such Extent, that all of them, taken together, are said to extend above an hundred *Italian Miles*; but many of them are so greatly decayed that they are obliged to be walled up, several Persons having lost themselves in these subterraneous Labyrinths.

byriths. Besides the Accounts of *Bossii* and *Arbingi*, another was published at *Rome*, intitled *Osservazione sopra i Cimiteri di Sante Martiri antichi Christiana di Roma*, in two Volumes *Folio*, in 1720. That many *Christians* are interred in these subterraneous Passages no one will deny; but it does not by any Means follow, that these Caverns were originally the Work of *Christians*, or that they served them for Retreats in Time of Persecution. For, not to mention the vast Disproportion of such Works to the small Number of *Christians*, how was it possible to convey away the many thousand Cartloads of Earth and Sand, taken out of these Catacombs, with such Privacy as to escape the Notice of the Heathens; even if we grant that the *Christians* were so politic as to dispose of the Sand in small Quantities to the Inhabitants of the City for domestic Uses, and that from hence they acquired the Name of *Arenarii*? For, as a great Number of the poor Heathens also sold Sand, could they be ignorant from whence the *Christians* procured such Quantities of it? Of what Use could Passages of several Leagues in Length be to the *Christians*, when their Number was so small? And, when they became superior to the *Pagans* in Power and Number, there was no Occasion for secret Retreats or Burying-places. But if we grant, that fifty or sixty *Christians* had, during the Times of Persecution, sheltered themselves in these Caverns; how could they have been supplied with Provisions, or secrete themselves from the Discovery of treacherous Spies, or preserve themselves from contagious Distempers or Sickness, among dead Bodies and Filth, which had no proper Conveyance nor Drains? Nor are there any proper Places for Stowing of Provisions. The few small Apartments, dispersed up and down in these Catacombs, are said to have been particularly appropriated for religious Worship; but, as the Entries to them are very narrow, I am at a Loss to find Room for a Congregation. Besides, would it not have furnished their Enemies with specious Pretences for reproaching the *Christians*, when they had discovered that so many Thousands of both Sexes had passed a considerable Time in such obscure Retreats? *Anthony Ulric*, Duke of *Brunswick* and *Wolfenbuttle*, in his *Octavia*, has given a very entertaining Account of the Catacombs, and of the Manner in which the primitive *Christians* lived in these subterraneous Caverns; but the pleasing Idea, that Romance gives us of these obscure Dwellings, vanishes

vanishes as soon as a Person has advanced but a few Steps in the *Roman* Catacombs. Those at *Naples* are, indeed, better adapted to the Description in that Novel, being much more spacious and lofty ; but, then, the very Magnificence of those Works renders it the more improbable, that they were undertaken by a poor persecuted Set of People, who were far from being numerous, and obliged to proceed in all their Actions with Silence and Secrefy.

After all, if we candidly inspect the Catacombs at *Rome*, it will appear, that these subterraneous Passages were originally the *Puticuli*, mentioned by *Horace*, *Varro*, and *Festus Pompeius*, where only the Bodies of Slaves, and those whose Circumstances would not permit their Friends to be at the Expence of burning them on Funeral Piles, were deposited. The digging up *Puzzolana*, a Kind of Sand, very useful in making Mortar for Building, of which there are vast Strata in many Parts of *Italy*, particularly without the City, may have given Rise to this Expedient for burying the Dead. In Process of Time, Persons of a higher Rank were interred here ; for the *Romans*, even before *Christianity* prevailed, often interred their Dead, as is evident from several monumental Inscriptions still visible in the Catacombs, which begin with the Letters *D. M.* ; and others, where the express Words *Diis Manibus* are engraved at full Length ; Words which would have been looked upon with Horror by a *Christian*. Of this Kind was the Stone found in the Catacombs of *St. Sebastian*, and now deposited in *Kircher's Museum*, with this Inscription on it :

Diis Manibus.

Principi Filio dulcissimo suo posuit,

Qui vixi Ann. VI. Dies XX.

in Pace.

This I once alledged to a learned Jesuit as an Objection to the common Notion, that *Christians* only were interred in these Caverns. He replied, it might probably be owing to the Ignorance of the primitive *Christians*, who, being unacquainted with the Meaning of the Characters *D. M.* or *Diis Manibus*, and finding it on many other Stones, placed them, without any further Reflection, on those of their deceased Friends ; especially as they might fancy that *Manes* had some Relation to *Animæ*, or Souls. *Mabillon* seems to think, that, after the Establishment of *Christianity*, the Professors of it removed

moved the Tomb-stones from the Graves of the *Pagans*, and placed them on those of their own Religion. This might have been plausible, had the Stones been very valuable either for their Ornaments or Inscriptions: But as these Stones are very coarse, common, and rough, and the Inscriptions badly done, I cannot think a *Christian* would give himself the Trouble of Search for an Heathenish Epitaph for his Child; and he must have been poor indeed, if he had not been able to procure as good a Stone with a *Christian* Epitaph. The other Argument might be of some Weight, had the *Christians* been Strangers to the Language and Religion of the ancient *Romans*, and never heard of such Words as *Diis Manibus*. But let us suppose, that, by a stupid Ignorance, they confounded the Word *Manes* with *Animæ*; I would beg Leave to ask, what Ideas they annexed to *Fata*, *Domus æterna Imperatoris*, and the like Expressions, no less frequently to be met with here on Tomb-stones? Why did they not make Use of these Words also, if they were so ignorant of the *Roman* Language? Even *Mabillon* himself, arguing against the Adoration of *Evdia*, as a fictitious Saint, says, that the Characters *D. M.* on her Grave, or rather that of her Mother, were Marks of Paganism; and that the Phial with a reddish Liquor, found in it, was not a Vessel of Martyrs Blood, but an *Urna Lachrymalis*, or Lacrymatory. I shall not detain you with making many Remarks on the Body of a young Female undecayed, which was dug up in *St. Sebastian's* Catacombs, during the Pontificate of *Paul III*; and, by some, supposed to be *Tulliola*, the Daughter of *Cicero*. That it had some evident Marks of Paganism may be concluded from its not being preserved as a holy Relic, but, by Order of the Pope himself, thrown into the *Tiber*, lest its singular Beauty might procure it an improper Veneration. The fabulous Circumstances of this Story may be seen in *P. Lingi Contareni's Crucifero*, Pag. 283; and in *Flaminius Vacca's* Remarks, inserted by *Montfaucon*, in his *Itinerary*; and in those of *Alexander ab Alexandro* and *Stephanus de Investura*, who all greatly differ, not only with Regard to the Date and Place, but also in other Circumstances.

Another Proof, that this was not a Burying-place for the primitive *Christians*, I gather from the great Number of Lacrymatories found in these Catacombs, and usually placed by the Heathens near their Dead, being filled with their own Tears,

Tears, and those of the hired Mourners, or *Præfica*: As is evident from the Expressions frequently to be met with on Tomb-stones; namely, *Tumulum Lacrymis plenum dare*; *ponere cum Lacrymis*; *cum Lacrymis & Opobalsamo udum condere*, and the like: Concerning which consult *Guthier de Jure Manium*, Lib. i. c. 28. p. 173; and *Casal*, p. ii. c. 21. de Urb.

The primitive *Christians*, on the contrary, looked on the Death of their religious Friends and Relations, as a joyful Passage to the happy Mansions of Eternity: And as *St. Paul*, in his first Epistle to the *Thessalonians*, Chap. iv. Ver. 13, forbids them to lament for the Death of *Christians*, like the *Heathens*, who were Strangers to the happy Assurances of a Resurrection; so it would be absurd to suppose, that their surviving Friends would endeavour to shew their Love for the Deceased by a Deluge of Tears, or hire such Mourners after the Practice of the *Heathens*.

By perusing *le antiche Lucerne sepolcrale figurate & raccolte dalle Caver sotterrene & Grotte di Roma, disegnate ed intagliate nelle loro Forme da Pietro Santi Bartoli, con Osservazioni, di Gio. Pietro Bellori*, and published at Rome in Folio, one may observe, among the many Urns taken out of the Catacombs, above forty which are evidently *Pagan*, and may be easily distinguished from those which *Christians*, from an absurd Imitation of the *Heathenish* Ceremonies, placed here, and on which, instead of a *Pagan* Deity, they placed either the Cypher of *Jesus Christ*; a Dove as the Emblem of Simplicity, Love, and Innocence; *Christ*, as a Shepherd, carrying a Sheep on his Shoulder; *Noah's Ark* with the Dove; *Jonah* cast out of the Whale's Belly; or the like Representations: And it should be observed, that these are more evident Proofs of their belonging to *Christians*, than the bare Mark of the Cross over the Epitaph; it appearing from *Montfaucon's Supplement. Antiq. Expl. Tom. II. p. 133*, and *Tom. III. p. 77*, that this is also met with on *Egyptian* and *Etruscan* Monuments, demonstrably of a more ancient Date than our Saviour's Passion. The old Greek Letter T, formerly the Mark of a Criminal's Acquittal, has some Resemblance of a Cross, when its perpendicular Part reaches a little beyond the Transverse. *Athanasius Kircher* has shewn, in his *Prodromus Coptus*, that the Cross among the *Egyptians*, *Persians*, and *Indians*, was a Hieroglyphic, representing

ing the four Elements : And it sufficiently appears from *Rufinus's Ecclesiastical History, Lib. II. c. 29; Socrates, Sozomenus, and Suidas,* under the Word *σαυρος*, that by the Cross the *Egyptians* denoted eternal Life, and that such Characters were found in the Temples of *Serapis*. It is known that some *Egyptian* Monuments have three Crosses close to each other ; but it would be ridiculous to conclude, that these represented the Crosses of our Saviour and the two Malefactors. We are told by *Marsilius Ficinus de Vita cœlitus comparanda, Lib. III. c. 18,* that the *Arabians* made Use of such a Character as an Emblem of the Influence of the Stars. Compare with this *Casal. de veter. Rit. Ægypt. & Pignor. Expofit. Mensæ Ifacæ.* The Hammer of the God *Thor*, so commonly mentioned in the Antiquities of the northern Nations, so nearly resembled the Cross, that the one might be taken for the other, as evidently appears from *Snorr Sturleson's Konung Haekon Adalstens Fostres Saga, Cap. 18. Jac. Ifmenius Reevehielm* has published a particular Treatise on the Figure of the Cross on *Runic* Monuments.

Having, I think, evidently shewn that the Catacombs were the Burying-places both of *Christians* and *Pagans*, it is surprizing that the Pope should venture to pronounce all the Bones found in them to be holy Relics, and that the People should be so credulously ignorant, as to receive such Bones as Things of the highest Value, inclosing them in Gold and Silver, and even paying them religious Veneration, when there is an equal Probability that they belonged to some abject *Heathen* Slave as to a *Christian*. It is, indeed, probable, that *Christians* generally buried their Dead in particular Places for that Purpose ; but can these Places be now precisely known ? But let us suppose a Corpse is discovered, which, from the Inscription, evidently appears to have been a *Christian* or a Martyr ; does it follow that all, who, at that Time, bore the Name of *Christian*, led a Life suitable to their Profession, and died the Death of the Righteous ? If we judge from *Ecclesiastical History*, a Doubt may be reasonably entertained with regard to great Numbers of those who are revered as Martyrs, whether they are really in the Mansions of Bliss. The Goodness of the Cause in which a Person suffers, is not alone sufficient to intitle him to the Crown of Martyrdom ! The Monks, even as early

as the Days of St. *Jerom* and St. *Augustine*, began to carry on the lucrative Trade of Relics; but this immense Fund of holy Trompery was prudently concealed, as the Falsity of any such Pretence would, doubtless, have been too notorious, and the Forgery detected by every Individual. St. *Jerom*, in his Commentary of *Ezekiel*, Chap. XL, says, that, when a Boy, he used to go down into these gloomy Habitations of the Dead, and could not help applying to himself these Words out of the *Psalmist*, "They go down quick into Hell;" and the following Line in *Virgil*:

Horror ubique, Animos simul ipsa Silentia terrent.

Silence augments the Horror of the Gloom.

Fleury, in his Treatise des Mœurs des premiers Chrétiens, affirms, on the Authority of *Bosius's Roma Subterranea*, that *Constantine the Great*, from a Principle of Devotion, ordered the Catacombs to be shut up, lest the sacred Remains of the primitive Martyrs should be profaned; and that it was not till about the End of the 16th Century, that these subterraneous Caverns were discovered. But this is a palpable Falsity, the late Discovery of some Catacombs being owing to the little Regard always shewn for these Bones; and it is but a few Years ago, that they were collected from these subterraneous Repositories by the Pope's Order, and carefully preserved, it then appearing these Commodities would shortly fetch a high Price. I, myself, have seen several Inscriptions in the Catacombs, which, from their Gothic Characters, plainly appear to have been placed there in the middle Age; and one in particular, in the Church of St. *Sebastian*, on which the Year 1409 was legible: Not to mention other Inscriptions intirely modern; among which is one dedicated to St. *Martyr Maximus*, that may, in Time, be considered as a curious Piece of Antiquity.

In the Church of St. *Silvestro e Martino alli Monti*, is shewn a Model of our Saviour's Cradle, together with an old black Weight of Stone, said to have been used in the Execution of the first Martyrs. In the Vault, on the left Hand, under the Church, is a Picture of the Virgin *Mary*; and, in that where St. *Sylvester* spent ten Years, another Representation of her in Mosaic, supposed to be the first of this Kind.

St. *Silvestro in Campo Marzo*, or in *Capite*, has several fine Pieces of Painting, by *Trevisani*, *Terentio d' Urbino*, and *Tarquinio di Viterbo*; and the Cieling is finely gilt and painted in Fresco, by *Roncalli* and his Disciples. The Apostles, over the Organs, are reckoned *Gramignoli's* Master-piece. The principal Relic here is an Impression of the Face of *Christ*, which, according to *Eusebius*, our Saviour himself made on a Piece of white Linen, and sent to *Abgarus* (by that Father called *Agbarus*) King of *Edessa*; the Painter sent from that Country being unable to take it, on Account of the dazzling Brightness of *Christ's* Countenance. The Truth of this whole Affair rests intirely on the Relation given of it by *Nicephorus Callistus*, who lived about the Middle of the fourteenth Century. This Impression of our Saviour's Face is, indeed, preserved, though rarely shewn, in the Convent of the Nuns of St. *Clare*, near their Church; but one must be contented with a Copy of it in a Basso-Relievo of white Marble, placed on the left Hand of the high Altar. If this be a true Representation of *Christ*, he was of a very melancholy Aspect; his Hair resembles a Wig, and he appears with Mustaches and a long Beard. Under this Basso-Relievo, is a marble Bust of *John the Baptist*, having a like Beard resembling that above, but a more meagre Countenance. Opposite to this is the Monument of St. *Silvester*.

The Church of St. *Silvester* boasts of having the Head of St. *John the Baptist*; but though five Popes have declared in Favour of this Church and Convent, yet the Canons of *Amiens* maintain that they alone are in Possession of the *Baptist's* real Head; and *Du Cange* has, in Support of their Claim, published a long and very learned Dissertation.

The Churches of St. *Silvestro in Monte Cavallo* and dello *Spirito S. de Neapolitani à Strada Giulia* are adorned with several fine Pieces of Painting.

The Church di S. *Spirito in Sassia* has its Name from its Founder, *Ina*, King of the *West-Saxons* in England. It is worth visiting for its Pictures; and, in the Court of the Hospital belonging to it, is a fine Fountain erected by Pope *Alexander VII.* In 1714, the celebrated *Maria Lancisi*, Physician to *Clement XI.*, ordered his valuable Library

ry, in this Hospital, to be opened for the Use of the Public; it consists of a great Number of Volumes in Mathematics, Natural Philosophy, Botany, Anatomy, Physic, Chemistry, and Natural History, in *Greek, Arabic, Latin*, and other Languages; together with a Variety of Anatomical, Mathematical, and Mechanical Instruments. The City of *Rome* has upwards of thirty Hospitals for the Relief of the Sick and Neceffitous; but none equal to this, where are generally above a thousand Patients who are well provided for. The Hospital di *S. Francesco a Ponte Sisto*, was erected by Pope *Sixtus V.*, as appears from an Inscription over the Door.

In the *Conservatorio de povere Fanciulli*, called *le Zaccollette*, Pope *Innocent XII.* has made Provision for two Hundred poor young Women, whose Virtue would otherwise be liable to very great Temptations, were they to beg in the Streets; but here they are maintained and employed in useful Works. At present they reside in a Part of the Hospital di *St. Michele*.

Forty Nurses are constantly retained for taking Care of Infants, who are put every Night into the Machines for that Purpose at the *Foundling* Hospital; and, besides these, upwards of two Thousand others, both in the City and neighbouring Villages, have yearly Wages for suckling and taking Care of the Children, till they are three or four Years old; at which Time the Boys are brought to be instructed in handicraft Trades, or the polite Arts and useful Sciences, and provided with every Thing necessary till they are able to get their own Bread. The Girls, who generally exceed five Hundred in Number, are educated under the Inspection of the *Theclan* and *Augustine* Nuns, until they are fit for the Convent or marriageable. If they chuse the latter, they receive a Portion of a hundred Crowns. This Hospital, though its Revenues have been lessened by some of the Popes, in order to increase those of other Charities, has still an annual Income of a hundred thousand Scudi, besides the Produce arising from the Circulation of the Money in the Bank belonging to it. This Bank is in the *Strada Banchi*, and reaps a greater Advantage from its Trade, as there are hardly any Places in *Rome* where Money may be lodged with Safety, even without Interest.

St *Stefano Rotundo*, now united to the *German College* of *St. Apollinaris*, is supposed to be built on the Spot where an ancient Temple of *Faunus* stood. A Colonade of fine marble Pillars is carried quite round the Inside of this Church. The Altar stands in the Center, and upon it is a Tabernacle of Cypress-wood, made by a Baker, in the Form of a Steeple; it is finely carved, though the Artist is said to have used only a Penknife. Some have reported, that he saved his Life, which he had forfeited, by performing this curious Piece; but an Inscription on it fully clears him from this Imputation.

Father *Gallonio*, in his Treatise *de Cruciatibus Martyrum*, gives a particular Description of the Painting on the Wall of this Church, by *Nicola Pomerancio*, representing the Torments suffered by the primitive Martyrs under the first ten Persecutions. Among the other Paintings, the Massacre of the Innocents, by *Antonio Tempesta*, placed on the left Hand of the Entrance, is highly esteemed.

St. *Stefano alla Carozze*, otherwise called *Madona del Sole*, is a round Structure, but easily distinguished from the above. It affords nothing remarkable, but has given Occasion to Disputes among the Learned, who cannot agree whether it was anciently the Temple of *Volupia*, *Vesta*, or the Sun.

St. *Susanna* has a fine Front designed by *Maderno*; but is somewhat darkish within: The Paintings in Fresco, by *Croce* and *Nebbia*, are very beautiful. Near the Top of this Edifice, are the Statues of the Prophets *Ezekiel*, *Daniel*, *Isaiah*, and *Jeremiah*, executed in Plaister, by *Valfolds*.

Before the Church of St. *Theodore* is a short thick Pillar, or Pagan Altar and Censorium. The Brass She-wolf, now in the Capitol, was also dug up here; and hence it is supposed to have been the Temple of *Romulus* and *Remus*. It seems that the *Heathens* used to bring their Children afflicted with Disorders hither, and rub them against the Statues of these twin Brothers, who had been so miraculously preserved; and the ancient Matrons, even for some Time after the Establishment of *Christianity*, continued this superstitious Custom. To reform this Abuse, the Temple has been consecrated to St. *Theodore*, and to this Day a particular Mass is read here every *Thursday*, after which the sick

sick Children are brought to the Altar, where a Monk lays his Hand upon them, and strokes their Faces with a Relic of *St. Theodore*; and, by Virtue of this Ceremony, the Child is certainly expected to recover or die within seven Days. The Papists call this putting away the Leaven of *Heathenism*, and turning it into a Practice of *Christian* Devotion. This brings to my Mind a certain *Romish* Author, who, in relating, with the highest Encomiums, the Zeal of the Jesuits in propagating *Christianity*, tells us, that in some Parts, the Excrement of Oxen was held in such Veneration, that the Inhabitants anointed their Heads with it when hot, and left it there to dry. This Custom the Jesuits did all in their Power to obliterate, but finding all their Endeavours proved abortive, they turned it into a *Christian* Ceremony by sprinkling the Unction, before it was applied, plentifully with holy Water.

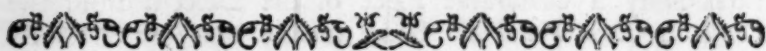
In the Pontificate of *Innocent XIII.*, a superb Ascent by Steps from the Piazza opposite the *Fontana della Bracaccia* to *Monte Pincio*, and the Church *della SS. Trinità de Monti*, was begun, and compleated in the Year 1725, and is now one of the noblest Ornaments of this City, so famous for its Beauty and Grandeur. It is built of *Travertine* Stone, and consists of an hundred and seventy-five Steps. In some Places it is divided into two or three different Flights of Steps, which meet again at a small Distance.

In the above Church are several elegant Paintings, by *Fred. Zuccaro*, *Julio Romano*, *Perino del Vaga*, *Rosseti*, *Nogari*, *Paulo Cedaſpo*, a *Spaniard*; *Cesare Nebbià*, and others; particularly a celebrated Piece of the Descent from the Cross, by *Dan. Volterra*. Some alledge that our Saviour's Mother does not fall in a graceful Manner, and that *St. John* seems to discover too little Concern in his Countenance. On the high Altar is a fine Tabernacle of *Lapis Lazuli*, and beautiful Pillars of a most curious Species of Marble. The Church is adorned with two similar Towers; on one of which is a Sun-dial, and, on the other, the Face of a Clock. In the Refectory are good Paintings by the Jesuit *Andrea Pozzi*. Here is also a valuable Library, and from it you have one of the most elegant Prospects in the City of *Rome*. In the Convent are always above fifty *Franciscans*, who must be Natives of *France*; even the General of this Order, if not a *Frenchman*, is not permitted to reside here

above three Days ; *Charles VIII.* of *France* being the Founder of it, and it is still under the Protection of that Crown.

In the Church *della St. Trinità de Peregrini e Convalescenti*, is, among other valuable Paintings, a most curious Altar-piece, representing the Trinity, done by *Guido Rheni*. Here are also some fine Pillars of *Oriental Alabaster* ; and the Front, with its Columns of the *Corinthian Order*, makes a beautiful Appearance. Pilgrims are well entertained for three Days in the Hospital belonging to this Church, and Patients are received on their Recovery from other Hospitals, and well entertained, by which Means they much sooner attain their former Strength. In the large Refectory are the Statues of several Popes who have been considerable Benefactors to this Foundation.

I must own I have been very particular in describing the Churches and Convents ; but it is what cannot well be avoided in *Italy*. Should a Traveller in Protestant Countries, or even in *France*, visit the several Churches, he would find his Trouble of surveying them but ill repaid, and, at the same Time, expose himself to Ridicule ; but in *Italy* it is quite otherwise, for there the religious Edifices resemble so many Theatres, and exhibit to the Spectator's View all the Beauties of Architecture, Painting, and Sculpture. As for Inscriptions and Monuments, they both please the Mind, and often explain obscure Passages in Prophane and Ecclesiastic History ; and those who are not fond of these, will find no great Pleasure in making the Tour of *Italy*.



L E T T E R LII.

The most remarkable Piazzas, or Arcas, Bridges, Gates, Palaces, and other Structures in ROME, described.

S I R,

YOUNG Travellers, who have generally the least Taste for Learning, Arts, and Sciences, meet with so many Things in *Rome* to attract their Curiosity, that they may pass away their Time without having Recourse to frivolous Diversions, Debaucheries, or idle Company.

pany. The Variety of Objects daily seen here afford sufficient Topics for Conversation in Coffee-houses and Taverns : So that double *Entendres*, which often prove of more Prejudice to Youth than gross Obscenity, are not so frequent here as in *France*. The natural Temper of the Inhabitants greatly contributes to this ; for allowing the *Italians* to exceed other Nations in Voluptuousness, and particularly in some detestable Vices, yet they observe more Secrecy, and never publish their own Infamy, as is common in *France*, till their Passions are subsided by Time, and Experience has taught them better. In *France*, they have even the Effrontery to boast of *bonnes Fortunes*, as the Term is, which never fell to their Share, and topics of this Kind are carried to great Lengths in public Companies and even the Ladies are so sollicitous to indulge a Strain of Pleasantry on these Subjects, display a Brilliancy of Expression, which a common Prostitute could not hear without blushing ; for it must be remembered, that most of them would rather be thought to want Virtue than Wit. Young Travellers are so taken with this gay Humour, that they imagine it the principal Accomplishment they are to acquire in *France* ; and even at *Rome*, those who come from *Paris* are as readily known as a Bird by its Note. But I will take upon me to affirm, that the general Conversation at *Rome* is less offensive than in other large Cities : And I have met here with several Persons well versed in the Arts and Sciences, who often gave Rise to useful and entertaining Disquisitions. But they generally are productive of two Parties ; the one giving the Preference to the curious Pieces of Antiquity still extant in Painting, Sculpture and Architecture, and the other to those executed by modern Artists. The Controversy never extends to other Sciences ; they do not dispute whether *Tasso*, *Petrarch*, *Sannazarius*, *Guarini*, *Ariosto*, *Marino*, and *Dante* are equal to *Virgil*, *Ovid*, *Horace*, *Perseus*, and *Propertius* ; or whether *Guicciardini*, *Thuanus*, *Bembo*, *Fregosius*, *Strada*, *Davila*, and *Bentivoglio* are better Historians than *Livy*, *Florus*, *Tacitus*, and *Sallust*. But *Zeuxis*, *Apelles*, *Protogenes*, and other ancient Artists, are opposed to *Raphael*, *Titian*, *Dominichino*, the *Caracci's*, &c. *Phidias*, *Lisippus*, *Praxiteles*, and *Athenoderus*, to *Michael Angelo Buonarroti*, *Algardo*, and *Bernini* ; and *Vitruvius* to *Dominico Fontana*. Each Party daily lays before the other

whatever new Arguments they have been able to discover in Defence of their Opinion; and it must be allowed, that if this Dispute could be decided, and was sufficiently interesting, *Rome*, above all Places in the World, is the fittest for a Disquisition of this Kind; because it abounds with the most eminent Pieces both ancient and modern, and, consequently, the very Works of the principal Masters might be produced to assist the Eye in forming a decisive Judgment: But, if the most able Connoisseurs should undertake a Disquisition of this Kind, I am satisfied that in this, as in all other Disputes of long Continuance, each Party would at last persist in their own Opinion.

In the Description of Churches, many curious Pieces in Painting, Architecture, and Sculpture, have been already specified; yet a greater Variety of these may be seen in the Palaces of the *Roman* Nobility, who spend the principal Part of their Fortunes in decorating the Villa's with Ornaments of this Kind, as those of other Countries lavish theirs in keeping great Numbers of Servants, splendid Equipages, rich Liveries, and the superstitious Articles of foreign Wine, Entertainments, Dress, Horses, Hounds, &c. The *Italian* Princes, on the contrary, are only solicitous of filling their Palaces with the richest Decorations, that Foreigners may be induced to visit them, and extol their Magnificence in distant Countries. I have more than once observed, that between twenty and thirty Rooms, in the lower and best Stories of a Palace, have been magnificently adorned merely from Ostentation, while the Owner and his Family have confined themselves to the upper Story. As the elder Branch of a noble Family lives in this Manner, it may easily be supposed, that none of the outward Splendor, usual in other Countries, is to be expected among the inferior Branches. For a younger Son of the richest Families in *Italy*, as those of *Colonna*, *Pamfili*, *Ludoviso*, and others, has, besides Board; Lodging, and Apparel, no more than forty or sixty Scudi a Month; which Allowance not being sufficient for him to make any great Figure, he is obliged to have Recourse to the Church, in order to procure to himself some rich Benefice. From this Attention to outward Grandeur, more than real Conveniency, it often happens, that the *Italian* Palaces are not the most commodious Dwellings, and Passages of Communication from one Apartment to another
are

are frequently wanting. The Floors are generally of Brick, Marble being looked upon as unwholesome in damp and cold Weather, and Boards they do not keep sufficiently clean. The Looking-glasses, to correspond with the other rich Furniture, ought to be finer and larger; the Locks on the Doors should be more elegant than common, and the Hangings newer and in greater Number. They have, indeed, in the last Particular, begun to make some Improvements; for, at present, the Palaces of *Barbarini*, *Caroli*, and *Altamps* are decorated with very beautiful *Brabant* Tapestry.

I shall now proceed to a more particular Description of the Palaces in alphabetical Order; beginning with the *French Academy*, which was founded by *Lewis XIV*, at the Instigation of *M. Colbert*. Twelve young Men, Natives of *France*, namely, six brought up and instructed in the Art of Painting, four in that of Sculpture, and two in Architecture, are constantly maintained here at the King's Expence; and, after they have compleated themselves in their respective Arts, return to their own Country. This laudable Foundation, since its first Institution, has been under the Direction of *Errard*, *Coytel*, *Poussin*, *de la Tuilliere*, *Houasse*, and *Person*. *Lewis XIV*, it must be granted, performed many noble Actions; but, notwithstanding the prodigious Expence, this Undertaking has not fully answered his Design; for though Sculpture, in *France*, has received great Improvements from it, yet few eminent Painters have derived their Art from this Academy at *Rome*. *Sueur*, *Poussin*, and *Le Brun* were very eminent Painters, but they acquired that great Reputation in their Profession long before this Academy was instituted: The first was dead, the second sixty Years of Age, and *Le Brun* himself forty, when *Colbert* immortalised the Memory of his Master by founding this Academy at *Rome*.

On the four first Days of *Passion-Week*, a young Fellow is fastened naked to a Cross, and hangs down his Head as if just expiring, with Lights placed round him, while the Scholars, and other Artists, are employed, some in drawing Designs on Paper, and others modelling in Plaister, in order to express the Muscles, Veins, and intire Attitude of the Person before them. I do not enquire whether this Custom deserves Censure, but must observe, that in my Opini-

on, an Artist cannot from hence obtain a just Representation of our Saviour expiring on the Cross : For the Person, used as the Model upon this Occasion, was a young fresh-coloured Fellow of a stout Habit of Body, and about twenty Years of Age, whose swelling Muscles they must accurately copy ; whereas *Christ*, in all Probability, was of a wan Complexion, especially after the Agonies he had endured at his Passion. Besides, this Representative of our Saviour, instead of a linen Cloth round his Waist, had only a black Purse to hide his Nudity, and whenever a Stranger retires, he soon leaps down from the Cross, to beg a Piece of Money.

Formerly the Artists in this Academy used to hire Women to stand naked in Public for them to design from, and in such Attitudes as they desired ; but this was soon prohibited by the Pope, though they still procure Prostitutes from the Stews, who expose themselves for this Purpose in private Apartments.

In the Hall of the Academy, one has an Opportunity of seeing Copies of the best Pieces of ancient and modern Artists. The Statues and Sculptures are generally in Plaister, among which are the wild Boar from the Gallery of *Florence* ; the Wrestler, and *Venus of Medicis*, from the Tribuna in that City ; the Hermaphrodite from the *Villa Borgheze* ; the *Barbarini* Lions, *Laocoon*, *Apello*, and *Antinous* from the *Belvedere* ; a Gladiator from the *Villa Borgheze*, another from the *Ludovisi* Villa, a Fawn, a Centaur, with several Heads and Busts, &c. There are also fine Tapestry, large Looking-glasses, and good Portraits. In the lower Floor is a large equestrian Statue, and an exact Representation of *Trajan's* Pillar, both in Stucco. The latter is copied in Pieces of the same Size and Dimensions as the Original.

I have already described the *Italian* Academy of Painters, in mentioning the Church of *St. Luca in St. Martina* ; and shall only add here, that Mr. *Blon's* Invention of printing Pictures in their proper Colours was seen here with Astonishment. This Gentleman had sent some Specimens hither from *London*, which were received, like the first printed Books at *Paris*, with Admiration. In printing Portraits, and other Pieces of that Kind, he uses only three Plates of equal Dimensions ; on the first he uses Blue, on the second Yellow, and the third Red ; all the other Colours being formed from a Mixture of these. Mr. *Blon* is a Native of

Franck-

Franckfort on the *Mayne*, and a near Relation of *Mademoiselle Merian*, so celebrated for her curious Collection of Paintings, particularly those of Insects. He is, doubtless, a Man of prodigious Genius, and would certainly make very great Improvements, were he more fixed in his Pursuits; but he is continually wavering, and before he had compleated this Invention of taking off Prints in Colours, his Mind took a different Turn, and he could never be prevailed upon to resume it. He has, indeed, undertaken a new Manufacture of Tapestry, an evident Proof of the Happiness of his Invention; but it is highly probable he will leave this, as he has always done with regard to his other Inventions, in an imperfect State; especially as he is now in his sixty-fourth Year.

The Lovers of Painting will be agreeably entertained at the House of Signior *Rossi*, situated near the Church of St. *Giovanni Baptista de Fiorentini à Strada Giulia*, where there are three capital Performances, namely, *Diana* bathing with her Nymphs, *Mars* at the Feet of *Venus*, and *Apollo* with the nine Muses, one of which, playing on the Lute, is looked upon as a Master-piece. It is said that the King of *France* offered a hundred thousand Scudi for each of these Paintings, but whether the Report be true or not, they are certainly Pieces of extraordinary Beauty and Value. The Chevalier *Lutti* has a Collection of near three thousand Designs and Drawings, by the greatest Masters. But the *Italians* must own, that at present they have few eminent Painters among them. *Clementina* is the best Portrait-painter in *Turin*, and she is greatly indebted for her Art to the *Swedish* Virtuoso *Meidens*, who has few Equals with regard to Painting in Miniature and Enamel. *Rosalba*, who is now at *Vienna*, but formerly lived at *Venice*, draws Portraits in Crayons for between four and five Guineas a Piece; but they must be preserved by having a Glass placed before them. *Solimene* at *Naples*, and *Ricci* at *Venice*, are of an advanced Age. *Trevisana* at *Rome* cannot live long; and next him is *Concha*, the only Painter of Note in that City. The *Italians* have now very few Portrait-painters, and those are far excelled by *Cowper*, *Dobson*, and *Riley*, Natives of *England*. The greatest Fault found with the modern Painters of *Italy* is, that their Pieces want Strength, and the Colouring is very faint. *Trevisana* allows the latter, and approves of *Mei-*

den's Manner, as much better adapted to withstand the Injuries of Time ; but alledges, that at his Age it is too late for him to alter his Manner, though never so much for the better.

I have often considered that the *Romish* Religion, by affecting such exterior Splendor, adds greatly to the Improvement of Sculpture and Painting. Nor will this be thought strange, if we reflect how numerous those Pieces are in Churches and Convents, there being, at least, fifteen thousand Pieces of the Lord's Supper, and above fifty thousand of the Annunciation in *Italy*. The Painters must, therefore, be continually endeavouring to obtain a Superiority in that Art, and to recommend them for Beauty in Colouring and Expression. What great Improvements may be expected, when we consider that the History of the Bible is to be executed by an ingenious Artist ? What Scope has he there for exerting the Strength of his Imagination, and the exquisite Command of his Pencil ? Opportunities of this Kind are not to be expected in Protestant Countries, as they do not admit of Pictures in public Places of Worship ; and temporal Princes have generally other Ways of spending their Revenues, without erecting superb Structures, and decorating them with Statues and Paintings ; whereas Convents are frequently possessed of more Money than they can dispense with, and it is likewise certain, that whatever is spent on Churches, will be reimbursed ten-fold by the profitable Resort of Pilgrims and others : Add to this the daily Legacies procured by the Artifices of the Priests for building and ornamenting their Churches. Here all are desirous of an Ecclesiastic in their last Moments, and his Business is to exhort the dying Person to perform some good Works, and leave his Effects to the Church ; for they say our Saviour tells us, " That whatever Good is done to the least of his Brethren, he will look upon it as done to himself ;" and one Order of the *Franciscans* have been so very humble, as to stile themselves *Minimi*, the least ; which gives them a better Title to charitable Legacies. What will not a profligate Wretch, who hath amassed Riches by all Manner of oppressive and indirect Means, do, when on his Death-bed, to attain the happy Mansions of Eternity ? Purgatory is also an inexhaustible Fund to the Clergy. It is hardly credible what Envy and Rancour the different Orders entertain against

gainst one another, and their Artifice and Assiduity in drawing the silly Sheep from one Fold to another; and one of the most infallible Expedients, for this Purpose, is the glaring Pomp and Magnificence of a Church. It must indeed be owned, that this Emulation in building and decorating them is very advantageous to the People, as it employs a great Number of Hands, and consequently promotes the Circulation of Money; which is infinitely better than to let it lie dead in immense Treasures, or let the Convents acquire all the landed Estates. That Jewels, indeed, which have no fixed or current Value, to the Amount of so many Millions, should shine as useless Offerings in the Church of *Loretto*, is very wrong, but much better than that Society should be deprived of so much ready Specie.

In the Palace of the Prince of *Albani*, a Nephew of Pope *Clement XI*, is a fine Library; a choice Collection of Drawings and Designs; some excellent Paintings, and a Gallery painted by *Paolo di Piatenza*. Here is also what may properly be called a Treasure of ancient Sculpture; among which are a Head of *Archimedes*, in Basso-Relievo; *Marcus Aurelius* in a Roman military Habit, but mutilated of his right Arm; *Morpheus* with two Poppies; a marble Coffin with Basso-Relievo's, representing *Prometheus* forming a Man, and *Minerva* inspiring it with a Soul, by the Emblem of a Bird held over his Head, and the Fates of human Life. Here is a Head, or rather *Bustum Jovis*, of great Value; some *Sphinxes*, Statues of *Faunus*, *Isis* with a *Sistrum*, and others, to the Number of Sixty; an elegant Basso-Relievo of *Perseus* and *Andromeda*; the Busts of *Massanissa*, *Homer*, and *Bacchus*, and several others, of Deities, Heroes, and Philosophers; two *Egyptian* Idols; two intire Pillars of Verde Antico; two large Pillars of Giallo Antico; another very large one of Oriental Alabaster broke in two, but, for Want of room, not placed in the Order designed. I was here also greatly pleased with their Method of cleaning old marble Busts and Heads with Aqua-fortis, so as to recover their former Whiteness.

The *Palazzo Altieri* was begun by Cardinal *Giovanni Battista Altieri*, and finished by Cardinal *Paluzzza Altieri*, in the Pontificate of *Clement X*, who was of that Family. The grand Stair-case of this Palace is twelve Feet broad, and adorned with the Statues of *Hercules*, *Pomona*, and *Bacchus*.
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In some of these Apartments are the old rich Hangings done from the Designs of *Giulio Romano*; and others are hung with *Brussels* Tapestry, representing the Histories of *Cyrus*, *Massinissa* and *Cleopatra*. The celebrated Statue of *Rome Triumphant* in *Verde Antico* is placed in an Apartment near a most beautiful Grotto, designed and painted by *John Scorr*, a *German*. Besides other Pieces of Sculpture, here are two *Porphyry* Pillars, two Statues of *Venus*, one resembling the Attitude of the *Venus of Medicis*; a Head of *Pescennius Niger*, four *Alabaster* Flower-pots, some Tables of precious Stones, particularly one of *Lapis Lazuli*. Among the capital Paintings are a *Pietà* by *Vandyke*; a Head of *Lucretia* by *Guido Rheni*, with the four Seasons by the same Hand; two Battle Pieces by *Borgognone*; the Massacre of the Innocents at *Bethlehem*, by *Poussin*; a *Madona* by *Corregio*; the Lord's Supper by *Muziano*. *Borgogna* painted the Chapel in Fresco, and *Carlo Maratti* the Hall; in the former are two Landscapes by *Salvator Rosa*; an *Ecce Homo* by *Guido*; *St. Ignatius*, a very large Piece, by *Carlo Maratti*; and the Marriage of *Cana* by *Paolo Veronese*. In the Chamber of the late Prince *Jasper Altieri*, is the Chariot of the Sun, painted in Fresco by *Fabricio Chiari*, but the Cieling of the Room was painted by *Carlo Maratti*. Cardinal *Altieri's* State-bed is valued at forty Thousand Scudi, and at the Head of it is a Looking-glass, on which *Carlo Maratti* hath painted three Children in an inimitable Manner. I have, more than once, in the Palaces of *Italy*, observed Looking-glasses, accidentally cracked, still retained in their Places, and the Flaws concealed by some elegant Piece of Painting. They also shew an octangular Speculum of Rock Crystal, ten Inches long, and six broad, in a gold Frame set with Amethysts, Turquoises, Emeralds, Sapphires, Topazes, and Diamonds, the Whole weighing twelve Pounds, and is valued at sixty Thousand Crowns, but some say it is worth twenty Thousand Pistoles. Near it is an artificial Mussel in Crystal, and a curious Piece of Mosaic Work by *Cortona*, representing the Virgin *Mary* with the Infant *Jesus* in her Arms. The Library is said to have cost a Hundred Thousand Scudi; it contains, indeed, a noble Collection both of printed Books and Manuscripts; besides Medals and Intaglio's, collected by Cardinal *Giovanni Battista Altieri*, and a *Madona* painted by *Raphael*.

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In the Court and Stair-case of the Palace of *Altamps*, who were originally from *Germany*, are the Statues of *Flora* and *Faustina*, with her Mother; those of *Hercules*, *Æsculapius*, *Mercury*, *Bacchus*, and the famous Gladiator; two Porphyry Pillars, on which are the Heads of *Drusus* and *Nero*, and a large marble Table, which, together with its Frame and Legs, was formed out of an intire Block. The Apartments were formerly decorated with a Collection of Paintings, but they have been, some Time since, taken away. It is at present inhabited by Cardinal *Polignac*. Besides the Curiosities already mentioned, here are a large Table of *Oriental* Granite, and another, still more beautiful, of *Eastern* flowered Alabaster; several Busts, a Head of *Homer* in Basso-Relievo, with a fine Piece of Sculpture in Marble, supported by two Statues, and under it an Inscription, which informs us, that it was originally the Work of a *Grecian* Artift.

Over this Piece of Sculpture is a most beautiful Painting, which represents *Diana* placing a Garland of Flowers on a sleeping *Endymion*. Another Basso-Relievo, on an antique Monument, represents the *Bacchanalia*, but has no Inscription.

The Palace of *Barberini* is only exceeded by the *Vatican*, the former containing four Thousand Rooms or Apartments. The two principal Stair-cases are exceeding grand, and well contrived, and on one of them is a large Lion of exquisite Workmanship; it was found in the Pontificate of *Urban VIII*, among the Ruins of *Pitilius Libo's Mausoleum*, near *Tivoli*. The grand Hall is truly magnificent; the Fresco Paintings on the Cieling, done by *Pietro di Cortona*, represent, by a Variety of allegorical Figures, the Life and Actions of *Urban VIII*. In the first Chamber are the Statues of *Domitian*, *Ceres*, the Empress *Plotina*, *Venus*, and an *Amazon*, all of Marble; together with that of the Consul *Brutus*, holding in his Hand the Head of his Son, whom he had condemned to Death. Near this are four Pillars of black Marble, and one of Verde Antico, the Heads of *Papirius* and *Pallas*, together with several Pieces of Painting by *Pietro di Cortona*, *Andrea Sacchi*, and *Camassei da Bevagna*. In the second Chamber are three of the largest Pictures in *Rome*; namely, a Feast of *Bacchanals*, and another of the Gods, both by *Romanelli*; and the Battle between *Constantine the Great* and *Maxentius*, copied by *Carlo Napolitano*, from the Original of
Giulio

Giulio Romano in the *Vatican*. Here are also two Pieces of Painting by *Guercino*, two Busts of *Marius* and *Sylla*, a fine Head of *Jupiter*, and a sleeping *Satyr*; the latter is a modern Piece, executed, according to some, by the Hand of *Bernini*. In the Hall of Audience is a Variety of antique Vases, together with the Busts of *Antigonus* and *Alexander the Great*; the last is an admirable Piece, and highly valued; a Head of *Tullia*, Wife to *Tarquinius Superbus*, and another of *Septimus Severus*, in Bronze. In the Chamber next to this are the Heads of *Decius* and *Valerian*, together with several excellent Paintings. Here was formerly a Portrait of the Virgin *Mary*, painted by *Titian*, and an antique Statue of *Diana of Ephesus*, but they have been both removed some Years; the latter was presented to *Philip V.* of *Spain*.

In the upper Summer Rooms, fronting the East, are a *St. Sebastian* by *Lanfranco*; a Sacrifice by *Pietro di Cortona*; *Lot* with his Daughters by *Andrea Sacchi*, and two of the Apostles by *Maratti*; a Portrait, in Miniature, of *John Sobieski III*, King of *Poland*, and his Queen; together with marble Busts of *Domitian* and *Mammæa*. The Cardinal's Bed-chamber is hung with blue Damask, and decorated with the principal historical Passages of the Old and New Testament, painted by *Julio Romano*.

In the next Chamber is a curious Representation of *Noah* in the Vineyard, painted by *Andrea Sacchi*; and *Herodias* by *Titian*. Here are also two scarce Heads, the one of *Julius Cæsar*, in *Egyptian Marble*, and the other of *Scipio Africanus*, in *Giallo Antico*, together with a Bust of *Urban VIII.* in *Porphyry*, and a Head in Brass, from a Design of *Bernini*. Here are also the Busts of *Marcus Aurelius* and *Lucius Verus*; together with a curious Clock inclosed in a silver Cross, enriched with Jewels and Enamel. Next to this is a Fountain, with its Basons of Bronze, where may be seen a Representation of *Venus* drawn by four Dolphins, all of the same Metal. Against the Wall are the Busts of *Scipio Africanus*, *Nero*, *Maximinus*, *Caligula*, *Alexander Severus*, and some others; the Statue of a Huntress, and the Portrait of Cardinal *Antonio*, by *Maratti*. In two Closets here, with glass Doors, are kept several Curiosities in Agate, Amber, Bezoar, and Intaglio's. In the first and second Antichambers of the Prince of *Palestina*, Brother to the Cardinal, may be seen fine Paintings by *Andrea Sacchi*, *Romanelli*, Cavalier *Calabrese*,

Calabrese, *Pietro di Cortona*, and other celebrated Masters. In the Audience-chamber are beautiful Tapestry Hangings, and a Bronze Equestrian Statue of *Charles Barberini*, from a Model of *Bernini*. In the Apartments of the late Princess are *Joseph* leaving his Mantle behind, when he fled from the Enticements of *Potiphar's* lascivious Wife, painted by a Disciple of *Titian*; *St. Jerom* by *Luca Giordano*; the Rape of the *Sabine Virgins* by *Bassano*; *Urban VIII.* by *Sacchi*; *James II.* King of *England*, and his Queen *Maria Eleanora*, of the House of *Modena*, who was a Relation of the *Barberini* Family, by *Carlo Maratti*. The beautiful Tapestry here represents the History of *Constantine the Great*. On the same Side, in a Hall on the Ground Floor, is another Fountain with the Statues of *Antinous* and *Æsculapius*, also good Pillars of *Granate*. In the next Apartment is one of the most famous Paintings here, namely, the naked *Venus*, in an incumbent Posture, by *Titian*. Another Picture of this Goddess, to be seen here, is by *Paul Veronese*; the Woman playing on a Harp is by *Lanfranco*. Next is a Portrait of *Raphael's* Mistress done by himself; but her Beauty does not seem to have had any Thing attracting in it. *Julio Romano* has taken a Copy of this Piece. Here are also the following Pictures; *Lucretia* and *Sextus Tarquinius* by *Romanelli*; *St. Andrew d'Avellino* by *Guido Rheni*; *St. John* with a Child by *Maratti*; a Lady playing on a Lute by *Michael Angelo Caravaggio*; two Sharpers cheating a young Man of his Money, by the same Hand, who has very naturally expressed the sly artful Countenances of the two former, and the unsuspecting Simplicity of the latter; the Beheading of *John the Baptist* by *Calabrese*; *Mary Magdalen* and *St. Mary of Egypt* by *Caraccio*; the Baptism of Christ by *Andrea Sacchi*; *St. Rosalia* by *Carlo Maratti*; *Queen Esther* by *Guercino*; some little Heads by *Parmegiano*; a *Pietà* by *Barocci*; *St. Gregory* by *Guido Rheni*, and several Portraits by *Scipio Gaetano*. In the Middle of this Hall is a beautiful Water-work, and here also are the Busts of *Scipio Africanus*, *Hannibal*, *Marcus Aurelius*, *Hadrian*, and a black marble Table, very beautifully inlaid with a Variety of Pearls. In these lower Apartments (where the Arrangement of the Pictures is often changed) are to be seen the Statues of *Silenus*, *Bacchus*, a *Satyr*, *Venus* and *Cupid*, *Diana* of *Ephesus*, *Diogenes*, *Latona*, *Apollo* and *Diana* (the last by *Bernini*) a *Gladiator* and *Seneca*; a Head
of

of *Vitellius*; two beautiful Busts of *Trajan* and *Hadrian*; a brass *Syren* with two Tails; the fine Drapery of a marble Statue which is without a Head, and a *Carità* by *Bernini*. The most remarkable Paintings are the celebrated *Mary Magdalen* by *Guido Rbeni*; the *Woman of Samaria* by *Caracci*; *Christ* by *Lanfranco*; the *History of Abraham* by *Caravaggio*; the *Virgin Mary* by *Leonardo da Vinci*, and another by *Nic. Poussin*; *St. Charles* by *Procaccino*; the Appearance of *Christ* in the Likeness of a Gardener by *Hannibal Caracci*, and, lastly, *Germanicus* on his Death-bed, recommending his Wife and Children to his Friends, in order to animate them the more forcibly to revenge his Death. This Piece is by *Nic. Poussin*, who got great Reputation by it, though here and there it be something exceptionable, not to mention, that at present the Colours are much faded. One of the Great Dukes of *Tuscany* is said to have once offered fifteen Thousand Scudi for it. The disconsolate *Agrippina*, Wife of *Germanicus*, is known by her mournful Attitude, and holding her Hand before her Face, in the same Manner as formerly the Greek Painter *Thimantes* cast a Veil over *Agamemnon's* Head at the Sacrifice of his Daughter, the Artist despairing of being able to express properly the Parent's Anguish and Distress on this Occasion. Here is an excellent Head of *Urban VIII.* done in Mosaic by *Camassei da Bevagna*; and near a Door is a *Madona* painted by *Pietro Perugino*. The Portrait of the last is by *Raphael*, to whom *Perugino* returned the Compliment in the same Manner. *Titian* not only painted himself here, but also his Wife as big as Life, and a Head of his Mistress. *Tempesta* has painted a large Piece here, representing the Masquerade given by the *Barberini* Family, in Honour of *Queen Christina*, upon her first Arrival in *Rome*, which, together with the magnificent Entertainment and Comedy exhibited on this Occasion, is said to have cost eighty Thousand Scudi. In another capital Piece here, by *Sacchi*, is represented *Urban VIII.* appointing his Nephew, *Don Taddeo Barberino*, Governor of *Rome*. The third is the Jubilee held by the Jesuits under *Urban VIII.* in 1638, being the hundredth Year since the first Institution of their Order.

On the opposite Side of the Ground-floor are ten Rooms full of rare Pieces; the first that presents to View is the *Three Graces* in Miniature, on an ancient Piece of Marble;

the

the Heads of *Ptolomy* King of *Egypt*, *Scipio Africanus*, and *Cicero*; the Model of the *Castrum Doloris*, erected by the *Barberini* Family, in Honour of *James II*, King of *England*; *St. Veronica* painted by *Calabrese*; some Landscapes by old *Breughel*, a *Flemish* Painter; the *Virgin Mary* with the Child *Jesus* and *John the Baptist*, by *Raphael d'Urbino*. In the second Apartment a Child asleep by *Guido Rheni*, done in *Bastello*, or in dry Colours; a *Cyclops* in Fresco by *Annibal Caracci*; *St. Luke* by *Simon Vouët*; *St. Martina* by *Pietro di Cortona*; the Rape of *Europa* done in Mosaic, and found in an ancient Temple of *Fortune* at *Præneste* or *Palestina*; two marble Busts of Cardinal *Antonio* and *Don Taddeo*, both by *Bernini*; a Bust of *Urban VIII.* in Plaster, exhibiting a good Likeness, though a blind Person made it merely by Feeling. This Artist's Name was *Giovanni Gambasio*, a Native of *Volterra*, who lost his Sight in the twentieth Year of his Age.

In the third Chamber stands a Bronze Statue of ^{*Septimius*} ~~*Severus*~~ *Severus*, a Piece highly valued, and bigger than Life, with another in Marble, very much celebrated, and representing *Narcissus*; farther on is a Gladiator; the Bust of the Countess *Matilda*, and *Cola* or *Nicholas Gabrini di Rienzo* (who was Tribune of the *Roman* People in 1344, under *Clement VI*, and after a Life full of Dissimulation and Ambition, came to a disgraceful End) also of Marble; the marble Statues of *Atlas*, *Philomena*, *Lucretia*, & *Dii Termini*; a Bronze Head of *Nero*; some of the Dukes of *Milan* in Basso-Relievo's; the Pictures of *Simon* and *Judas* by *Ciampeli*; a dead *Christ* by *Federico Barozzi*, and a Crucifixion by Chevalier *Lanfranco*.

In the fourth Chamber are to be seen a large crystal Looking-glass, a curious Piece of Clock-work, fine Statues of *Venus*, *Diana*, *Bacchus* (on an old Tomb) and *Poppæa Sabina*. The Paintings are, *St. Francis* by *Andrea Sacchi*; *St. Stephen* by *Caracci*; *St. Jerom* by *Guercino*; and some fine Vases of Earth, said to have been painted by *Raphael d'Urbino*.

In the next Saloon stand the marble Statues of *Tiberius* and *Marcus Aurelius*, the Goddess *Panthea* with a Sistrum in her Hand; *Harpocrates* or the God of Silence; and among other Paintings are *Jacob* wrestling with the Angel by *Simon Vouët*; *St. Sebastian* by *Albani*; *Christ* among the Doctors in

in the Temple by *Albert Durer*; and the Virgin *Mary*, with the Child *Jesus*, by *Parmegiano*.

In the sixth Chamber may be viewed the following large marble Statues; *Agrippina*, *Julia* the Daughter of *Augustus*, and *Messalina*; one of the *Muses*, *Apollo*, *Diana* of *Ephesus*, the Goddesses of Health, *Silenus*, &c. a very large Head, said to be that of an Oracle, but properly is a Larva or Masque, such as was made Use of in the ancient Comedies; a Bust of *Hercules*, a *Taurobolium*, a Head of *Caracalla*, &c. Among the Pictures here are some of the Apostles by *Carolo Maratti*; a Sacrifice to *Diana*, being a large Piece by *Pietro di Cortona*; a dead *Christ* by *Hyacintho Brandi*; the Portrait of *Raphael d'Urbino*; the *Clælia Farnese* by *Scipio Gaetano*, &c.

In the seventh Chamber is a small Statue of *Seneca*; three *Egyptian* Idols in Granate of a dark-grey Colour and Touchstone; the Goddesses of Plenty in Bronze; four *Bacchanalian* Feasts by *Titian*; a *Judith*, being a very famous Piece, by *Leonardo da Vinci*; and various Portraits of learned Men, found in the Duke of *Urbino's* Gallery, when this Dutchy became united to the Ecclesiastical State under *Urban VIII*.

In the next Room are the Portrait of *Sacchi*, a rare marble Statue of *Seneca*, and a very remarkable *Faunus* represented asleep: This is an old Piece found among the Graves at *St. Angelo*, and reckoned one of the greatest Rarities in all *Rome*: But as an impartial Judge hears both Sides, it has been wisely ordered to set a modern Piece close by this *Faunus*, in order to prevent passing a rash Judgment in Favour of Antiquity; and this is an admirable *Adonis*, wounded by the wild Boar, in white Alabaster, by *Gioseppe Mazzuoli Senese*, who was one and thirty Years in finishing it: This Piece is valued at between four and six Thousand Scudi; and was intended, it is said, to be made a Present to the King of *Denmark*, when expected at *Rome* above one and twenty Years ago. But as this never happened, and as the Artist was not in very affluent Circumstances, Cardinal *Barberini* made an Agreement with him for this excellent Piece, in Consideration of which *Mazzuoli* was to have twenty-five Scudi a Month, with a certain Allowance of Corn and Wine, paid him by the Cardinal; and this was punctually performed, for seven or eight Years, till *Mazzuoli* died:

In the ninth Chamber is a large ancient Monument of Granate, and a Table of the same Marble, without the least

Flaw,

Flaw, being one entire Piece, seven common Spans in breadth, and fourteen and a half in length; and not far from it stands a pretty Group of three Children asleep. Here also is an ancient Basso-Relievo, which represents a Hunting Match, with several Drawings by *Andrea Sacchi*, *Romanelli*, *Pietro di Cortona*, and *Dominichino*. And, lastly, in the tenth Apartment, is a Piece of Painting in Fresco, representing the Triumph of the City of *Rome*; it was dug up, when they cleared away the Ground for laying the Foundation of this Palace. Here are also a *Venus*, in a reclining Posture, found at the same Time, and repaired by *Carlo Maratti*; a Basso-Relievo of an ancient Sepulchre, and some other Pieces of Sculpture. On the second Story is a curious little Bridge, designed by *Bernini*, which leads into the Garden, constructed in such a Manner that it appears to be falling down, but was done designedly for an Amusement.

The Library is in the upper Story, and consists of a large Hall, a Gallery, and five or six other Rooms. The Catalogue of the Books, with their Titles, was printed in two Volumes, Folio, in the Year 1681. The printed Books are about sixty Thousand in Number; but it is destitute of a great many valuable modern Performances. Among those of the Ancients, I saw the pompous Edition of *Pliny's* Natural History, printed at *Venice* in the Year 1472. The Manuscripts, exclusive of the *Greek* ones, were collected by the indefatigable Care of *Leo Allatius*. The Librarian has a perpetual Permission from the Pope, for reading, *sine Scandalo*, all prohibited Books.

Here is a Cabinet of Natural Curiosities, such as Cameo's, Intaglio's, Medals, and other Antiquities. Among the small Statues is *Bacchus* in Marble, beautifully wrought. Here is an Urn of Agate, adorned with Figures, containing the Ashes of *Alexander Severus*; it is about ten Inches high, and six in its largest Diameter; the embossed Figures are pure white, but the Ground is dark, though of the same Piece of Agate, so that the most curious Part of this Urn is the Work of Nature.

A fuller Account of this Palace may be seen in a Book printed at *Rome*, in the Year 1642, intitled, *Ædes Barberini ad Quirinalem a Comite Hieronymo Tetio descriptæ, & a variis optimis Artificibus in Æs sculptæ*; but the Account is very panegyric, and tinctured with Flattery.

Before this Palace lies an Obelisk, decorated with *Egyptian* Characters, broken in three Pieces; it was dug up near the *Porta Maggiore*, formerly called *Porta Nevia*. Some say it was found in the *Circus Heliogabuli*, others in the *Circus Caracallæ*. When the small Houses now standing about this Palace are taken down, this Obelisk is to be erected in the grand Area. In the Palace of *Borghese* are seventeen Hundred original Pictures, valued at several Millions. This Edifice was built by *Martino Longhi* and *Flaminio Bonzio*, two eminent Architects; but, from the Nature of its Situation, it may properly be said to consist of three Divisions.

The Pillars before the Door, and in the Colonnade within the Court, are no less than one Hundred in Number, and all of *Oriental Granate*. Here are also the Statues of *Julia*, *Pia*, *Faustina*, an *Amazon*, and others, with some curious Water-works. On the first Floor are twelve Rooms, filled with the most valuable Pieces of Painting, and other Curiosities: I shall only mention the most remarkable.

In the first Chamber are two oval Pictures of our Saviour and the holy Virgin, by *Raphael*; the Virgin *Mary* with the Infant *Jesus* in her Arms, treading on a Serpent, by *Caravaggio*; *Aeneas* carrying his Father *Anchises* thro' the Fire, by *Barocci*; and a Landscape by *Paul Brughell*.

In the second Chamber is a capital Hunting Piece, and *Diana's Bath*, by *Dominichino*; the Picture of *St. Cecilia* surrounded by Angels, and diffusing a Light thro' the whole Piece, in that soft agreeable Manner in which *Corregio* exceeded all other Artists. Here is also a beautiful Porphyry Table, with a Cistern of the same Stone, valued at thirty Thousand Crowns.

In the third Apartment is the Story of *Ulysses* and *Polyphemus* by *Lanfranco*; *St. Catharine* by *Raphael Urbin*; *Cæsar* by *Borgia*, and *Machiavel* by the same Master; but some ascribe these to *Titian*, who has painted here that remarkable Passage of the Adulterers in the Gospel; the Lord's Supper, and *David* overcoming *Goliath*, by *Caravaggio*; and our Saviour fainting, by *Taddeo Zuccaro*. Here is also a Table of *Oriental Jasper*, said to be worth twelve Thousand Scudi.

The fourth Apartment is adorned with the Portraits of *Bramante Lazari*, by *Titian*; of *Michael Angelo* by himself; the Emperor *Charles V.* by *Titian*, and his own Picture by himself;

himself; the Scourging of *Christ* was also done by the same Hand; the four Seasons by *Albani*; *Raphael* by *Giulio Romano*; a Crucifixion copied from a Man whom *Michael Angelo* is said to have fastened to a Cross, and afterwards to have beaten on the Head till he died. This is pretended to be the original Piece, tho' the *Carthusians* at *Naples* affirm this to be only a Copy of theirs; but the one may be as good an Original as the other. This is something smaller than that of *St. John de Lateran*; and, after all, it has nothing extraordinary in it: The Countenances of the *Virgin Mary*, *St. John*, and even of our Saviour himself on the Cross, have very little Expression; and *Christ's* Head, contrary to all Probability, is quite erect, when he expires.

The fifth Apartment, being the Chamber of Audience, is adorned with a silver Fountain, five Palms in Height; the Portrait of *Martin Luther*, by *Titian*; with the Three Graces, and the Picture of a School-master, allowed to be the best Pieces that celebrated Artist ever did; *Mary Magdalen* by *Hannibal Caracci*; a capital Piece, in which *Pardone* has painted his whole Family; *St. Mary* by *Raphael*; *Divine* and *Carnal Love* by *Titian*.

The sixth is the Prince's Apartment, and is ornamented with *Venus's* and other Nudities; among those are *Leda* by *Leonardo da Vinci*; *Psyche* and two *Venus's* by *Titian*; *Adam* and *Eve* by *Belino*; and a *Bacchanal*, with several fine Women, done by *Lavinia Fontana*. This Apartment opens to a fine Gallery, on each Side of which are two Alabaster Fountains: The Frises and Festoons on the Wall are done by *Cyro Ferri*, and also the Flowers and Foliages, with the Children playing among them. On the eight Pier-glasses are elegant Paintings by *Giovanni Sancho*. Here are also sixteen antique Porphyry Heads, and as many Bulls of Alabaster, representing the first *Roman Emperors*, and the four Consuls, *Marcellus*, *Flaminius*, *Scipio Africanus*, and *Caius Marius*.

In the eighth Apartment are eight Designs by *Raphael Urbin* and *Julio Romano*, valued at twelve Thousand Scudi; a View of the *Villa Borgnese* by the Chevalier *Francese*, or, according to others, by *Tempesta*; the Battle against the *Vei* and the *Fidenates*, by *Joseph d'Urbino*; *St. Peter* by *Caracci*; some small Pieces by *Alexander Veronese*; the Adoration of the *Eastern Magi* in Mosaic, and in the same Work the intended

tended Sacrifice of *Isaac*, and *Orpheus* with the Beasts, attentive to the Harmony of his Lyre : This Piece is by *Provençale*, and is three Spans broad, and above two in height ; some of the small Gems that compose this Piece are no bigger than a fine Needle ; the Colours are very lively. Here is also the *Virgin Mary*, done in the same exquisite Manner ; but even both of those are surpassed by a Bust of Pope *Paul V*, which is said to be composed of a Million and six hundred thousand Studs or Particles of Gems ; the very Beard contains above four thousand alone : This may possibly be true, but, whether so or not, it is certainly an inimitable Piece. In this Room are some Pieces of *Florentine Work* ; *Adam* and *Eve* painted on *Oriental Jasper* ; a Portrait of the *Virgin Mary*, indifferently performed, but very old, and was brought out of *Greece*. This Chamber is accounted the most valuable in the whole Palace.

Next to this is an octangular Saloon, having in the Center a Table of *Albastro Contognino*, round which fifteen Persons may sit : The Landscapes on the Cieling are done by *Gio Francesco Bolognese* ; the Balcony affords an elegant Prospect of the *Tiber* and the *Strada di Ripetta*.

The tenth Room is the Princess's Summer Apartment, and is ornamented with several Landscapes by *Paul Brughel* ; our Saviour's Crucifixion by *Julio Romano* ; a Bacchanal by *Guido Rheni*, valued at five thousand Crowns ; the *Virgin Mary* by *Andrea Del Sarto* ; and *St. Sebastian* by *Rustichino*.

The eleventh, which is the Audience-chamber of the Princess, is decorated with two Alabaſter Fountains, and two Vases or Flower-pots of the same Stone ; the Prodigal Son is painted by *Titian* ; *St. Anthony of Padua* by *Paul Veronese* ; two Women by *Albert Durer* ; *Titian's Head*, together with that of his favourite Servant-maid, resembling a Death's Head, all by *Titian's* own Hand : This Apartment looks into a small, but very beautiful Garden.

In the twelfth Room is the *Virgin Mary* with the Infant *Jesus*, and *John the Baptist*, which are reckoned the best Pieces ever done by *Raphael* in *Rome* ; another excellent Piece of *John the Baptist* by *Bronzino* ; the Story of *Sampson's* bringing Honey to his Mistress, by *Guercino* ; *Judith* by *Lavinia Fontana* ; and a very valuable Table of *Oriental Jasper*.

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The second Story is the winter Apartment, and is adorned with some good Pictures of *Tempesta*, *Pietro di Cortona*, *Filippo Lauri*, *Maniciola Fiamingo*, *Gaspar Pouffin*, and other Masters.

In the Apartments of the third Story, are the History of *Solomon* and the Queen of *Sheba*; the Rape of the *Sabines*, and other Pieces, all done by *Piazzo*, a *Capuchin* Monk; a Cabinet of *Ebony*, adorned with precious Stones, and covered with Plates of *Gold*, on which are represented several Scripture Histories, and valued at sixty thousand *Scudi*. Among the Hangings there is one Piece of Tapestry, done from the Designs of *Paolo Veronese*, said to be worth forty thousand *Scudi*. Though this Palace exceeds all the others in *Rome* for valuable Paintings, yet, in other Respects, it is but meanly furnished; the Chairs, especially, make a very mean Appearance.

The Palace of Prince *Odeschalchi*, Duke of *Bracciano*, was some Time since one of the most remarkable in *Rome* for Paintings and Statues; but now nothing remains worth observing, except the Front of it, which was designed by *Bernini*. Some of the Curiosities have been sold, others presented to the Emperor, and the Nephews of Pope *Clement*, of the *Albani* Family. This was done, in order to procure the Pope's Dispensation, which was absolutely necessary to the Duke of *Bracciano*, on Account of his second hasty Marriage with a Sister of his Lady, who was of the House of *Borghese*. The principal Pieces of *Corregio* and *Paolo Veronese*, besides all that belonged to the Collection of Queen *Christiana*, were sold to the Duke of *Orleans*, Regent of *France*. This Palace was formerly called *Palazzo Chigi à Santi Apostoli*, and is opposite to that of *Colonna*.

The *Palazzo della Cancellaria* is the Residence of Cardinal *Ottoboni*, as Vice-chancellor of the *Roman* Church. It has undergone many Changes for the worse; the Servants say the best Pieces have been stolen, especially those of Sculpture; but it is not an easy Matter to convey away those heavy marble Statues. The real Cause is this; the Cardinal's profuse Manner of Living obliges him to dispose of one Piece after another. In the Court are two large Statues of *Agrippina* and *Valeria Messalina*. In the great Hall where the Chancery is now kept, is the Life of *Paul III*, who was a long Time Vice-chancellor, painted in Fresco,

by *Vasari*. The other Floor consists of ten Rooms indifferently furnished, and, among other Pictures, are the following: The Lord's Supper, by *Giordano*; Designs of all the Entertainments given by Cardinal *Ottoboni*; the Prints of all the Cardinals of his Acquaintance; several Landscapes, by *Poussin*; the Massacre at *Betlehem*, and *Jesus* talking with the Woman of *Samaria*, both by *Trevisani*, who has an Allowance of fifty Scudi a Month from the Cardinal, on Condition that he will let him have the Refusal of all his Pieces. *Concha* has, also, thirty Crowns a Month on the same Terms. Here is a fine Piece of the latter, representing the three *Eastern* Wise Men presenting themselves to *Herod*, excellently done. Near the Cardinal's Bed is an anonymous female Saint, with whom he formerly lived in so familiar a Manner, that she shared equally his Bed and his Affection. The Faces of several other Saints of the greatest Beauties are thought to have been copied from the different Faces of his pretty Mistresses: Even the Cardinal's Servants cannot forbear Laughing, when they mention these Saints; and sometimes tell Strangers ironically, in what Street this or that Saint, is to be personally seen; but this is not peculiar to the *Ottoboni* Palace, for many Pictures of the *Virgin Mary*, or some female Saint, which decorate Altarpieces, and are honoured with the most devout Veneration, are no other than the Representations of the Mistresses either of the Painter, or the Donor, who little questions, but such a Purchase raises him, at least, a Class higher in Heaven. Similar Instances are to be met with among the *Heathens*, as may be seen in *Cicero Pro Dom. c. 43*. *Ottoboni* being but young, when promoted to the Purple; and being very rich, of a liberal Disposition, and addicted to Gaiety; his Behaviour has been such, that the Heretics would not fail to turn into Ridicule, had he ever been exalted to the Papal Chair. Some Time since, *Marforio* asked *Pasquin*, Who was to be Pope? *Pasquin* answered, "He that hath most Creatures;" to which *Marforio* replied, "Then *Ottoboni* is the Man;" alluding to the many natural Children imputed to him. In one of the upper Rooms of this Palace, I saw a Table of grey Marble, which, on being struck, sounds like Brass. Upon the Altar of his private Chapel, is a marble Statue of the *Virgin Mary*, by *Michael Angelo*. Here is also a Seat covered with Red, and laced with Gold, said to have served

nine Popes. It was a fixed Piece of Furniture in the *Vatican*, till the last Pope's Time, when the *Beneventines*, who were for making Money of every Thing, sold it for a Trifle; and after passing through several Hands, it was at last purchased by a *Jew*, from whom *Ottoboni* bought it, and placed it in this Chapel. Here is also the Statue of *Alexander VIII.* The Library is valuable, and contains the Books of that Pope's Collection, besides seven thousand Volumes purchased by the Heirs of Queen *Christiana*, being the Remainder, after nineteen Hundred of the Manuscripts had been moved into the *Vatican Library*; and three thousand Manuscripts, formerly in the Hands of Cardinal *Sirler*. In this Library are eighteen Manuscripts of *Pyrrhus Ligerius*, in *Folio*; his Lexicon in fifteen Volumes, his *Effigie d' alcuni Heroi ed Heroine illustri de Filosofi, Oratori, Poeti, Historici, Geografi, e grande Capetani ed Inventori dell' Arte*, in one Volume; his Treatise delle Famiglie antiche di *Roma*, in another Volume; and, in a third, his Description de Magistratu ant. di *Roma*. The Manuscript of the *Theodosian Code*, deposited here, seems to be about eight hundred Years old; and *Jornandes de Rebus Geticis*, seems to be of the same Date. Here are also several Paquets of Letters from Queen *Christiana* to *Salmasius*, written with her own Hand; besides other Manuscripts of that Princess, making in all eighteen Volumes in *Folio*. Upon the Backs of some is the Word *ΜΑΚΕΛΩΣ*, with which the Princess puzzled the Learned sufficiently, when she made it the Motto of a Medal over a burning Phoenix; for every one endeavoured to explain it as a *Greek Word*, whereas it is purely *Swedish*, *Makelos* signifying *sine Pari*, or *non pareil*: These Medals are very scarce; I had a silver one of a small Dye a long Time in my Possession; but it is doubtful whether it was of the right Stamp, for the Lincaments of the Face do not seem to correspond with other Medals of this famous Princess; at last, *Hamerano*, the Pope's Medallist, procured me one of those Pieces which is larger, and in the Face and Drapery exactly resembles the other Medals of Queen *Christiana*. We often find the Phoenix on ancient Coins, particularly on those of the Emperor *Caracalla*, *Constantine the Younger*, *Constantius*, &c. and it generally indicates a happy Alteration in Affairs: In a Medal of *Carinus in Angeloni*, and on some other Antiques, and generally on modern Pieces, it is an Emblem of Eternity. On the Fu-

neral Medal of *Charles*, Duke of *Lorrain*, both the Phoenix, and the Motto or Legend, *Surget nostris ex Offibus Ultor*, "From our Remains shall rise an Avenger," alluding to the great Hopes conceived from the Vivacity and generous Disposition of the young Prince, it seems unquestionable that the Queen had in her Eye the traditional Fiction, that there never was more than one Phoenix existing at the same Time; and though her Abdication of the Throne was rather forced than voluntary, as she might, without the Gift of Prophecy, easily foresee, that her Conduct and Manner of living would soon deprive her of it, yet she would have the World admire it as a Step to which she was prompted only by her Magnanimity.

The Descent from the Capitol is on the west Side; the Steps are low, broad, and irregular; and at the Bottom, on each Side, is a *Sphinx* of *Egyptian* Marble, ejecting Water. These Statues were dug up near the Church of *St. Stefano del Crocco*, where the Temple of *Isis* and *Serapis* is supposed to have anciently stood. On the Left is a porphyry Statue, resembling *Minerva*, but thought to represent *Rome*; the Drapery is neat, and greatly admired.

Two large equestrian Statues of *Castor* and *Pollux* are erected on the Top of the Ascent, facing each other. Their chief Merit consists in their being Antiques; for had they been the Performances of the Moderns, they would not have escaped Censure.

On each Side, in a direct Line, is an ancient Trophy, found near the Church of *St. Eusebius*. They are generally supposed to have belonged to *Caius Marius*; *Bellori*, indeed, attributes them to *Trajan*, but is opposed by *Fabretti*.

At some Distance, but in the same Line on each Side, is a marble pedestrian Statue of *Constantine the Great*; beyond it is a *Columna Miliaris*, or an ancient Mile-stone marked I. and on the opposite Side another antique Pillar, on the Top of which is a Globe, said to have been the Depository of *Trajan's* Ashes.

In the Center of the Square is an equestrian Statue of the Emperor *Marcus Aurelius Antoninus*, in Bronze, placed there by Pope *Paul III.* It formerly stood near the Church of *St. John Laieran.* The Pedestal, which was executed by *Michael Angelo*, is a superb Piece. On the Horse's Head is an Owl, indicating the Vigilance, Wisdom, and Sagacity of

of the Emperor; that Bird being used by the Ancients as an Emblem of *Minerva*. The Statue is larger than the Life, and was formerly gilt, several Pieces of the Gold still remaining on it.

Some modern Critics find great Fault, both with the Statue of the Emperor and the Horse; but, notwithstanding their Censures, it is certainly, upon the Whole, an excellent Performance. It is sufficiently evident, that the Ancients highly esteemed this Statue, from its being found on a Medallion of *Marcus Aurelius*, published by *Erizzo*; and also on some of the Coins of *Lucius Verus*, mentioned by Mr. *Addison*.

These Statues, together with the grand Steps leading up the Ascent, give the Capitol a superb Appearance; but nothing of the ancient Structure now remains. The present Structure was erected by *Boniface IX*, *Gregory XIII*, and *Clement VIII*, but not completed till the Pontificates of *Innocent X*. and *Alexander VII*. It is a most magnificent Palace, having a flat Roof, adorned with a great Variety of Statues of illustrious Persons among the ancient *Romans*. The Senator of *Rome* resides in the principal Building, and administers Justice to the Inhabitants. The Conservators of the City reside in the Wings; but there are several Rooms vacant for the depositing of Monuments, Antiquities, &c. to amuse the curious Traveller. *Claudian*, in speaking of the ancient Senate of *Rome*, says:

Hoc ego Concilio collectum metior Orbem.

"In this Council I survey the whole World in a collective Body." But Times are altered to that Degree, that from the famous *Senatus Populusque Romanus* the Appeal is now to the *Camera Apostolica*. In the Center of this Edifice is an high Tower, on the Top of which is a Statue representing *Religion*. The double Flights of Steps, at the Entrance of this Palace, are the Work of *Michael Angelo*, who likewise decorated the Front by a grand Fountain, adorned with two Statues in a reclining Posture; one representing the River *Nile*, and the other the *Danube*, or the *Rhine*; some, indeed, will have the latter to represent the *Soame*, and others the *Tiber*. In the Center is a porphyry Statue of *Rome*, dressed in the Habit of *Minerva*, and the usual Symbols of the Helmet and Spear, but in a sitting Attitude. It is an ancient

Piece, and much admired by Connoisseurs. A Plate of it may be seen in *Perrier Stat. Num.* 55.

The large Hall, where the Senator holds his Court of Justice, was formerly adorned with several Paintings, representing the Exploits of the ancient *Roman Kings*; but none of them are now remaining, Pope *Clement XI*, in the Year 1712, having taken them away, and supplied their Places with a great Number of Designs, in which the principal Actions in the Life of Pope *Pius I*, and his Canonisation, are represented. Here is still the marble Statue of *Charles of Anjou*, who was the *Senator Romanus* in the Year 1268, being the Year after declared King of *Naples* and *Sicily* by *Clement IV*; his Name is sufficiently known by the tragical End of the Emperor *Conrade*.

Under the *Corps de Logis*, are the Prisons belonging to the *Capitol*. The Conservators Apartments, in the lower Gallery, are decorated with two famous-antique Statues in white Marble, one of which represents *Julius Cæsar*, and the other *Augustus*; the former, as Sovereign of the World, holds a Globe in his Hand; the latter grasps the Rostrum of a Ship, alluding to his Victory over *Mark Anthony* and *Cleopatra*. Near these Statues are two Feet and a Hand of Oriental Marble, being Part of a Colossus, or Statue of *Apollo*, thirty Ells in Height, sent by *Marcus Lucullus*, from *Apollonia* to *Rome*, where it was placed on the *Mons Capitolinus*.

The Head to this Colossus is that which some suppose to have been placed before *Nero's* golden Palace; but *Pliny*, *Hist. Nat. Lib.* xxxiv. c. 7, makes the Height of that Colossus to have been one hundred and ten Feet; and *Suetonius*, in his Life of *Nero*, one hundred and twenty Feet; and there is not one of all the Fragments in the *Capitol*, that has proportional Dimensions for so large a Statue.

Here is also another large Head and Hand of Brass, supposed, by some, to have belonged to a Colossus of *Commodus* or *Domitian*.

Near this is an excellent ancient Group in Marble, representing a Horse couchant, and a Lion tearing him to Pieces. Time hath very much defaced the Horse, but the Lion is still excellent. This Piece was found on the Banks of the *Tiber*, near the *Ostia* Gate. Here is also a surprising Group, consisting of five different Pieces, which originally had

had no Connection, and were dug up in five different Places, but joined together by Pope *Clement XI.* In the Center is *Rome* triumphant, in white Marble, bigger than Life, having a Dagger in her Left, and a Wreath of Laurel in her right Hand; on the Front of the Base, on which she sits, is a Woman in Tears, representing *Dacia*, or some other conquered Province. On each Side of this is a Colossus, representing a foreign King, in black Marble, called *Basalties*. Their Ranks may be known by their Diadems, but who they are cannot be discovered, though the Work is exquisitely performed. On each Side, merely for Ornament, is the Statue of an *Egyptian* Idol of Granate, found in the *Villa Verospi*, near the *Porta Salura*. A Plate of this Group may be seen at large in *Montfaucon's Antiquities*.

At some Distance from this are several Measures of the Ancients in Marble against the Wall. Here is also the marble Coffin of the Emperor *Alexander Severus*, and his Mother *Julia Mamaea*; it was found in the Way to *Frescati*, on the Place called *Monte del Grano*, and is six Feet in Length, and six in Breadth. The Basso-Relievo's are but indifferent, but very erroneously construed, by *Flaminio Vacca*, who says they represent the Rape of the *Sabines*, in which he has been followed by the Antiquarians in general; but an accurate Survey sufficiently demonstrates, that they only represent the *Ludi Funerei*, or Funeral Games of the Ancients; this is also evident from the Copper-plates in *Montfaucon's Antiquities*. Near this is a colossal Statue in Marble of *Constantine the Great*, which evidently shews that Sculpture was then in its Decline; but the two Muses, under one of which is the Word *Urania*, are well executed; as is also the Priestess of *Bacchus*. Near the Stairs is a remarkable Piece of Antiquity, namely, the *Columna Rostrata*, of *Parian* Marble, and has a long modern Inscription. It was erected in the Year of *Rome* 494, in Honour of the Consul *Caius Duilius*, on Account of a naval Victory gained over the *Carthaginians*. Contiguous to it is a Bas-Relief of Marble, representing *Marcus Curtius* leaping into the fiery Gulph. At the first Landing-place are two antique Muses, and, a little farther, four admirable Basso-Relievo's, representing the Triumph of *Marcus Aurelius* and *Lucius Verus*, which belonged to their triumphal Arch in the *Corso*.

Before the Entrance of the great Hall is a large Sturgeon, five Spans and a Half long, of white Marble; every Fish, of that Species, which exceeds this Dimension, being the Property of the Conservators of the City. This Perquisite is of long Standing, and, in all Appearance, will never be given up.

On the Left are the *Fasti Consulares*, in antique Marble, down to the Time of *Pertinax*; and above these a Bass-Relief of the She-wolf suckling *Romulus* and *Remus*. Further on are the Names of the modern Conservators, and likewise an Inscription in *Gothic* Characters, to perpetuate the Memory of an heroic Expedition of the *Romans* in the Year 1300, under Pope *Boniface VIII*, by which *Tuscanella* became tributary to *Rome*. In the first Hall are painted some Passages of the *Roman* History, by *Gioseppe d'Arp'no*, particularly, the Rape of the *Sabines*; the Combat betwixt the *Horatii* and *Curatii*; *Romulus* and *Remus* suckling the She-wolf, and the Founding of the City of *Rome*. But the Piece most admired is the Victory of *Tullius Hostilius* over the *Vejii* and *Fidenates*. Near the Entrance, on the right Hand, is a Bust of *Maria Casimira*, Queen of *Poland*; as also a circumstantial Account of the *Roman* Senate sitting here covered in the Year 2450 from the Building of the City; and, facing this, the Bust of Queen *Christiana* of *Sweden*.

The marble Statue of *Leo X.* was performed by *Lorenzetto Fiorentino*; that of *Urban VIII.* by *Bernini*, and that of *Sixtus V.* in Bronze, designed by *Fontana*.

In the contiguous Apartment are the following Pieces: *Mutius Scævola*, holding his Hand in the Fire before King *Porfenna*; *Junius Brutus*, sentencing his perfidious Son to lose his Head; and *Horatius Cocles*, alone, maintaining his Post on a wooden Bridge against the whole Army of the Enemy till it was broken down on the other Side. These Pieces are in Fresco, and were performed by *Laurentio*, a Native of *Sicily*, and *Perino del Vaga*. Here are several Pieces of ancient Sculpture, particularly, the Busts of *Claudius*, *Caligula*, *Antonius Pius*, and *Lucius Valerius Corvinus*; the Heads of *Julius Cæsar* and *Adrian*, of singular Beauty; those of *Trajan* and *Septimius*, standing on Pillars of Verde Antico, and the She-wolf suckling *Romulus* and *Remus*, in Marble. Among the modern Pieces are the Statues of *Alessandro Farnese*, Duke of *Parma*; *Marco Antonio Colonna*, who

who commanded the Pope's Squadron in the naval Engagement off *Lepanto*, and who, on Account of his gallant Behaviour, was honoured with a Triumph, after the ancient Manner; the Statues of *Aldobrandini*, *Tomasso Rospi-gliosi*, *Carlo Barbarini*, and the Bust of *Virginio Cæsarini*, an excellent Poet.

In the next Apartment, on the Friezes of which the Triumph of *Marius* over the *Cimbri* and *Teutones* is painted, by *Daniel de Volterra*, is, likewise, the She-wolf suckling *Romulus* and *Remus*, in Brass; on the left hind Foot of the Wolf is still to be seen the Impression made by a Flash of Lightning. The Bronze Bust of *Junius Brutus*, with Eyes of an ancient Composition, representing the natural Colours, is a Piece of Antiquity exceedingly valued; as is the metal Statue of the Shepherd *Cneius Martius*, pulling a Thorn out of his Foot. He is said to have been a young Man, who being dispatched with Letters of Importance from the *Roman Army* to the Senate, it happened that a Thorn ran into his Foot; but he never stopped to pull out the Thorn, which afterwards cost him his Life; and the *Romans*, in Honour of his Fidelity, caused this Statue to be erected. It stands upon a Pedestal of *Oriental Marble*, and is esteemed for its Antiquity, but the Workmanship exceeded by many modern Pieces. Here is also a Bronze Statue of *Vindex*, who obtained his Freedom for discovering the Plot of *Brutus's* Son; and, also, the marble Statues of *Hannibal* and *Scipio Africanus*. On the Wall of the other Apartments are several Fragments of the *Fasti Consulares*, which have been explained and illustrated by *Panvini*, *Sigoni*, *Pigbi*, and *Reland*; likewise, marble Heads of *Mithridates*, King of *Pontus*, *Julia Mammæa*, *Scipio Africanus*, *Alexander the Great*, and his Mother *Olympia*; also the Statues of *Virgil*, *Cicero*, *Cybele*, *Ceres*, the Goddess of *Silence*, and that of *Plenty*, a *Deus Terminus*, &c. all in Brass; a Bronze Image of *Isis*, another of *Hercules*, holding an Apple plucked from the *Hyssperian Gardens* in one Hand, and his Club in the other, found in the Pontificate of *Sixtus IV*; a brass Statue of a Slave; the brass Foot of a Colossus, the Head and Hand of which may be seen in the Court; two small Geese, in Bronze, in Memory of those which, by their Cackling, saved the Capitol; a marble Coffin, the Basso-Relievo on which represents the *Porta Jani*; a marble

Head of *Apollo*, deposited here, is reckoned one of the most curious Pieces in *Rome*; the Nose, indeed, is somewhat broad, but otherwise exceeding beautiful, and resembles a Female with fine Ringlets of Hair. The Bust of *Appius Claudius* is of Porphyry; but many others, as of *Rhea Sylvia*, *Ariadne*, *Flora*, *Anna Faustina*, *Pallas*, *Messalina*, *Tribonianus*, *Gallus*, *Antiochus*, a female *Bacchanal*, *Lucretia*, *Lucius*, *Cornelius Prætor*, and the Emperors *Philip* and *Maximinus*, &c. are all of Marble. The four *Congia*, with which the Ancients used to measure Corn, Oil, and Wine, are of Stone. The Fresco Paintings, in the Chamber, where *Mars* is said, are by *Pietro Perugino*, and represent *Rome* triumphant, *Hannibal's* March over the *Alps* (where he is seen riding on an Elephant, a Circumstance in which the Beauty of the Piece is preferred to historical Truth) a Council of War held by *Hannibal*, and the *Carthaginian* Fleet. In a back Court of the Wing next to the Church of *Ara Cæli*, is the large Statue of *Marforius* in a reclining Posture, which probably was at first intended to represent the River *Rhine*. It took its Name from the Temple of *Mars*, where it formerly stood, and from *Martis Forum*, which, by the common People, is corrupted into *Marforio*. It is a beautiful Statue of a single Piece of Marble, and Connoisseurs, particularly, admire the Head. Next to it are the following Statues, namely, *Jupiter Panarius* (who, when the *Gauls* besieged the Capitol, saved it from Famine) *Jupiter Fulminans*, *Adrian* in the Habit of a Priest, and a military Column or Mile-stone; also, two large *Egyptian* Idols, one of *Pietra Egypcia*; the other, which is larger, of *Pietra Bassantes*, and of a darker Colour. That the City of *Vienna*, when besieged by the *Turks* in 1683, was preserved by the Holiness of *Rome*, *Pope Innocent XI*, might, perhaps, have for ever remained a Secret, had not an Inscription here made it public.

Opposite to it are two Statues of *Diana*, and the Genius of a *Roman* Province. Over a Basso-Relievo, representing a *Vestal* Sacrifice, is a Foot of a Colossus.

Half-Way up the Stair-case are two old Statues, one representing *Juno*, the other *Faustina* the Elder, with the Word *Pudicitia* engraved under it. Further on are two marble Basso-Relievo's, representing the Apotheosis of *Faustina*, and *Marcus Aurelius* giving Laws to the People. These Pieces

Pieces formerly belonged to the triumphal Arch of the latter, which stood in the *Corso*, and of which several Fragments are still to be met with in the Palace of the Conservators, overagainst it, described above. In the upper Chambers is a most curious Statue of *Agrippina* the Younger, leading her Son *Nero*, when a Child (who is dressed in a *Prætexta*, with a golden *Bulla* about his Neck) of Greek Marble; also, the fine large Statue of Pope *Innocent*, in Bronze, cast from a Model of Cavalier *Alex. Algardi*; the Statues of *Pan*, *Marcus*, *Flora*, *Plotina*, *Pallas*, *Bacchus*, *Apollo*, a Sibyl looking at the Stars, *Sabina Poppæa*, *Adonis*, *Caius Marius* the Consul, *Constantine the Great*, *Plenty*, and the marble Monument of *Paul IV*, between two Pillars of *Cipollino*; *Hercules*, when a Boy, tall and plump; by the Colour, indeed, it appears to be Bronze, but, properly, it is a black Egyptian Marble, called by some *Selcio*, and by others *Basaltes*: This Statue was found in the *Villa de Maximus* on Mount *Aventine*, and bought by the City of *Rome* for a thousand Ducats. Some, from the Skin of a wild Beast which he wears on his Head, think it was intended to represent *Winter*; but others will have it to be the Son of *Hercules*, and, particularly, *Hercules Aventinus*, mentioned by *Virgil* in the 7th *Æneid*: And this Opinion, for what Reason I know not, prevails in the modern Inscription placed under it.

The Place where this Statue was found, is no irrefragable Proof of its being the *Hercules Aventinus*, especially as *Virgil's* Description does not tally with it, no Hydra or Serpents being to be found; this any one who has not seen the Original, may be convinced of from the Plate given of it by *Montfaucon*, in *Supplem. Antiq. expl. Tom. IV. Lib. IV. c. 1*. The most remarkable among the marble Heads and Busts, in these upper Chambers, are three Heads of *Plato*, with others of *Archimedes*, *Caligula*, *Trajan*, *Antoninus Pius*, *Claudius*, *Messalina*, *Faustina*, *Hiero*, *Alcibiades* (a very fine Piece) *Diogenes*, *Socrates*, *Sappho*, *Sylla*, *Diana*, and *Gabriel Faerno*, a celebrated modern Poet. The Brass Monumentum *Regiæ Legis*, brought hither from the *Lateran*, by Order of Pope *Gregory XIII*, has been explained by *Antonius Augustinus*, in his *Treatise de Legibus*. In a modern Picture, *Alexander* is represented offering a Sacrifice to *Jupiter Ammon*. These are the principal Curiosities, at present, to be met with in the modern *Capitol*, for the ancient Fabric

of that Name no longer exists : And some conjecture, from the Remains of old Walls in the Court belonging to *Casarelli's* Palace, that formerly the Temple of *Jupiter Capitolinus* stood here. The once famous *Tarpeian* Rock is now mostly covered with Buildings ; and though a Fall from it might, indeed, endanger a Man's Life, yet a Criminal under Sentence of Death, would gladly venture a Leap down it, were he thereby to satisfy the Law ; and, therefore, formerly the Rock must have been steeper, or a Wall built upon it. That its Depth or Height has undergone no considerable Alteration, may be gathered from *Severus's* triumphal Arch at the Foot of *Mons Capitolinus*, with the Amphitheatre in its Neighbourhood, the Foundation of which is hardly two or three Feet above the present Surface of the Ground.

The only remarkable Thing in the Palace of Prince *Carbognano al Corso*, is the Gate, which is the Work of *Michael Angelo Buonaroti*, and reckoned the finest in all *Rome*.

On this *Corso* was built a Palace by the *Mārquis Caroli* (whose Father is said to have been a Dealer in Hogs) the Outside of which is reckoned the finest in *Rome*, and few equal it in the Furniture and Ornaments of the Inside. It properly belongs to four Brothers, but all unmarried, one of whom is the Pope's Postmaster-General. As they give Orders to their Servants not to take any Gratuity, Strangers find it difficult to get a Sight of this Palace ; and one must send often to enquire when it will suit their Conveniency ; for which Reason a Man would rather give four or five Paoli, the usual Charge of seeing most Palaces, than have all this Trouble. In the upper Story, besides a Gallery, are seven Rooms communicating with one another, and furnished with red Damask and Velvet. Amidst a great Variety of beautiful Tables, here are some of *Lumachella*, in which may plainly be seen several petrified Shells. The Bureau's, and little Cabinets, are decorated with *Lapis Lazuli*, and Pictures in Miniature. In the Fresco Paintings on the Ceiling, are *Flora*, by *Procacino* ; *Cleopatra's Feast*, by *Carlo Maratti* ; *St. Cecilia*, by *Concha*, and *Venus* visiting *Vulcan*, by *Trevisani*. The Carnival Diversions being annually held on the *Corso*, and before this Palace, here is a Picture drawn from the Life, giving a Prospect of the Place, and the various Objects to be seen on such jovial Occasions. Another Piece, by *Bourgignone*, exhibits the Harbour of *Candia*, and

near

near it is the *Piazza del Popolo*, painted by *Gasparo*: Further on are some Views of *Venice* and *Naples*. On the *Brussels* Tapestry are represented *Clitus* saving the Life of *Alexander the Great*, at the Passage of the *Granicus*; the Battle of *Arbela*; the Entry into *Babylon*, and the like Pieces. Every Thing here is new, but the Flooring is of mean Brick: The Summer Apartments on the Ground-floor are all painted in Fresco; and in the outer and Looking-glass Closet, *Coucha* has left Specimens of his Skill, in a Variety of Flowers and Angels painted on the Mirrors. All the Door-posts, both in the upper and lower Stories, are of yellow Marble, and in the former is a large Table of *Oriental Alabaster*; but in the latter one of the most beautiful *Lumachella*, greatly superior to all the rest.

The Palace of Prince *Chigi*, on the *Corso*, is superbly furnished; the *Brussels* Tapestry represents the Life of *Alexander the Great*, with a Variety of Beasts as large as Life. In the Gallery are twenty-four beautiful Busts of old *Roman Emperors*, and their Consorts, all in Marble: But its principal Magnificence consists in valuable Pieces of Painting, among which, the most remarkable are, a dead *Christ* by *Caracci*; *Joseph* and *Mary* with the Child *Jesus*, by *Raphael d'Urbino*; *Moses* striking the Rock, by *Titian*; the Scourging of *Christ*, by *Guercino*; a Guardian Angel, by *Albani*; the Birth of *Christ*, by *Carlo Maratti*; the Woman taken in Adultery, as mentioned in the Gospel, by *Muziano*; the History of *Queen Esther*, by the Cavalier *Calabrese*; a Battle by *Salvator Rosa*; a *Venus*, by *Rubens*; and the Battle fought, by the *Romans*, against the *Veientes* and *Fidenates* by the Cavalier *d'Arpino*: On a Cushion (which looks like black Leather laced with Gold, but really is Touchstone of that Colour) lies a Child of white Marble, who seems just awake, yawning, and rubbing his Eyes: Opposite to this, on a Cushion of the same Stone, is a Death's Head of white Marble; both these Pieces are by *Bernini*, and of admirable Workmanship. The most exquisite Pieces of Sculpture were in the Ground-floor of this Palace; and among the rest a little *Bacchanal*, with a *Faunus* sitting, *Diana*, *Venus*, *Minerva*, a Gladiator, and particularly a famous *Apollo* with *Marsyas*; but most of these have been sold, about two Years ago, to *Augustus* King of *Poland*, for forty-five thousand Scudi.

The

The Palace belonging to the Constable *Colonna*, Duke of *Paliano*, is a spacious Edifice, and full of Curiosities. On the Stairs are the marble Statue of a *Barbarian King*, a large Bust of *Alexander the Great*, with a Figure of *Bucephalus* on its Breast; and some Steps higher is a *Medusa's Head* in Porphyry, said to have formerly belonged to *Nero's* golden Palace.

In the first Anti-chamber are the Portraits of two Popes, twenty Cardinals, and about fifty military Heroes, all descended from the *Colonna* Family. The most remarkable Thing in this Palace is the noble Gallery, which (not including the little elevated Part twenty-four Feet in Length) is one hundred and two common Paces long, and seventeen broad; and this, in *Roman Measure*, is equivalent to three hundred and twenty eight Palms in Length, and fifty in Breadth. The Doors are inlaid with *Giallo Antico*, and the Cielings are painted with the most remarkable Actions of the *Colonna* Family, by *Job. Paul Scor*, a German, and *Bernascona*, a celebrated female Artist. It may be readily imagined, that the Sea-fight off *Lepanto*, where *Marcus Antonius Colonna* commanded the Pope's Squadron, under *Don John of Austria*, Generalissimo of the *Christian Fleet*, has not been omitted. The new Pieces on the Cieling, near the Entrance to the Gallery, are by *Giovanni* and *Francesco di Luca*. The Pavement is of *Sicilian Jasper*, and other beautiful Marble. The four large Festoons in the little elevated Place at the End of the Gallery were painted by *Mario de Fiori*, and the Boys at play among them by *Carlo Maratti*. The Fresco Paintings on the Roof are by *Gioseppe Chiari*, and at the Door, where a small Bridge leads into the Garden, are two beautiful Pillars of *Verde Antico*. Among the great Number of Pictures in this Gallery, the most remarkable are the following: *Julius Caesar* sacrificing, by *Carlo Maratti*; *Adam and Eve* by *Domenichino*; an *Ecce Homo* by *Albani*; a *Pietà* by *Guido Rheni*; the *Virgin Mary* and the *Infant Jesus*, together with *St. John* and other Saints, by *Raphael d'Urbino*, valued at twelve thousand Scudi. Farther on, in the adjoining Apartment, is *Venus* by *Titian*, and another by *Broncino*; *Ganymede* by *Titian*; the Rape of *Europa* by *Albani*; a Representation of the Calamities of a Pestilence, by *Poussin*; a Fair by *Bassani the Elder*; some Landscapes by *Poussin*; a great many Portraits of *Italian*
and

and foreign Ladies ; a *Venus* by *Mola* ; *St. Francis* by *Guido* ; the *Assumption* of the *Virgin Mary* by *Rubens* ; a *Toper* by *Hannibal Caracci* ; six Pieces representing *Hell* and other *Horrors*, by *Brughe*. Here is also a separate Gallery, adorned with *Geographical Pieces* in *Fresco*. Among the *Statues* and *Busts* are *Martia*, a *Queen* of the *Amazons*, four *Venus's*, *Trajan*, *Marcus Aurelius*, *Commodus*, *Flora*, and one of the *Muses*. In the *Garden* is a large *Bronze Equestrian Statue* of *M. Antonio Colonna* : The *Tables* are of a valuable *Kind* of *Oriental Alabaster*, and one of *Verde Antico*. In the large *Gallery* is a *Desk* or *Studiola* of *Ebony*, embellished with very neat *Basso-Relievo's* of *Ivory*, representing *scriptural Histories* ; that in the *Middle* is the *last Judgment*, from a *Design* of *Michael Angelo* : The whole *Piece* is valued at *eighteen thousand Scudi*. In another *Apartment* is a *Cabinet*, or *Bureau*, with twelve little *Pillars* of *Oriental Amethyst*, each a *Foot* high, of one intire *Piece*, and is set with various *Gems* and *Cameo's*, among which the principal are *Commodus*, and the above-mentioned *Martia*, *Queen* of the *Amazons*, computed to be worth *seventeen Thousand Scudi* : It is supported by three *Statues* representing *Moors*, adorned with *Silver*, and composed of a curious *Wood* called *Sandro Cedreni*. Among other costly *Furniture* is a *Clock*, constructed so artfully as to shew the *Hours*, the *Months*, the *Years*, the *Course* of the *Sun* and *Moon*, finished at *Augsburg*, and needs winding up but once a *Year*. Here is also a wooden *Bedstead* gilt, representing *Neptune's* *triumphal Car* : This was the *Bed* on which *Maria Mancini* lay at the *Birth* of her first *Child*. This *Lady* was famous for the *Passion* which *Lewis XIV.* had for her, and her subsequent *Marriage* with the *Constable Colonna*. This *Bedstead* is in the *Shape* of a *Shell* drawn by four *Water-horses* : The *Furniture* contains a hundred and seventy *Ells* of *Broccato d'Oro*, or gold *Brocade*. From this *Bed-chamber* you proceed over a *Bridge* into the *Garden* : The *Ground-floor*, which, by reason of its *Coolness*, are the *Summer Apartments*, is adorned with the *Portraits* of the *Ladies*, either born of the *House* of *Colonna*, or married into it ; and amongst them is the above-mentioned *Maria Mancini*, but she makes a much finer *Appearance* here than in the *Poggio Imperiale* at *Florence*. On the *Cieling* of one of the *Apartments* are painted *Horatius Cocles*, and the *Battle* of *Constantine*

tine the Great, against *Maxentius*, by *Manicola*, a *Fleming*. Among other Sea-pieces here are some by *Tempesta*; two Pieces out of *Ovid's Metamorphoses*, by *Nic. Poussin*; some Flower and Fruit-pieces by *Stanchi*, and young *Brugbel*; two large Pictures, on which the principal Actions of Pope *Clement I*, are represented by *Ciampelli*; the Triumph of *M. Antonius di Colonna*, for the naval Victory off *Lepanto*, by *Coroselli*; Pope *Liberius*, delineating on the Snow, which fell in a miraculous Manner in the Summer-time, the Plan of the Church of *St. Maria Maggiore*, by *Taddeo Zucari*. The Admirers of Sculpture are highly delighted here with a small Ivory Image of *St. Jerom*, a Bust of Cardinal *Hieronymo Colonna*, and a twisted Pillar of red Marble, six Feet high, exclusive of the Pedestal, on the Top of which is a Triumph, and the Image of *Pallas*. It is thought to be the *Columna Bellica*, which anciently stood in the Temple of *Bellona*, against which the Consul, among the old *Romans*, threw a Spear, to signify a Declaration of War. Here are also the Statues of *Venus*, *Flora*, *Pallas*, and *Trajan* in pontifical Vestments; the marble Busts of *Mammæa*, *Macrinus*, *Titus Vespasian*, *Gordianus*, *Gallienus*, *Agrippina Major*, *Petronia*, *Seneca*, *Nero* in Bronze, two Vases of *Spuma di Mare*, which appear to be only a kind of Topaz; several ancient Basso-Relievo's in Marble, of which the most curious is the Apotheosis of *Homer*. The Figures and Greek Inscriptions on this Piece have been illustrated by *Bellori*. The Stables of the Constable *Colonna* are esteemed the best in *Rome*, and are well stocked with Horses from *Spain*, *Naples*, and *Barbary*.

The Court of Justice, called the *Curio Innocenziano in Monte Citorio*, is one of the most superb Structures in *Rome*, and is said to have cost *Innocent XII*, three Hundred and fifteen Thousand *Roman Crowns*. It is intirely new, and no less than four Hundred and eighty-six Thousand Cart-loads of Earth were brought hither to fill up and level the Area.

The several Courts of Justice were formerly situated at a considerable Distance from each other; so that, besides the Expences and Disquietudes, the natural Attendants on Law-suits, People were often obliged to go from one Court to another, to attend Trials; but these, and many other Inconveniencies, were prevented by erecting this Edifice, in which all the Courts of Justice are held. In the Gallery of the first Floor, facing the Court, is a marble Group, representing

senting a Man fleaing one of his own Species: Whether this Piece represents *Marfyas*, who was thus punished by *Apollo* for his Presumption; or whether it be an emblematical Representation of the Miseries of a Client in the Hands of a rapacious Lawyer and unjust Judges, I shall not pretend to determine.

The two *Dogane*, or Custom-houses, are elegant Buildings, and must often be visited by Strangers, contrary to their Inclinations. The Goods deemed contraband here, and for which the strictest Search is made, are new Linen, Tobacco, and prohibited Books; but a small Bribe, and a Readiness in opening one's Baggage, seldom fail of contenting the Officers.

The erecting a Custom-house, for receiving Duties on Provisions brought to *Rome* by Land, cost Pope *Innocent XII*, forty-six thousand Scudi; and the other, by the Water-side, cost him twenty-seven Thousand Scudi: That for the Receipt of Duty on the Water is called *Al Nuovo Porto di Ripetta*. *Clement XI*, erected also a commodious Key, and embellished it with a Fountain, and other Ornaments.

In the Square, before the *Farnesian* Palace, are two superb Fountains, which throw up Water fifteen Feet in Height, which is afterwards received in large Basons of Oriental Granate, found in the Baths of *Titus*, and placed here by *Paul III*. The first, and principal Architect, employed in building this Palace, was *Michael Angelo*; but, after his Death, *Bramante Lazari*, *Antonio Sangallo*, *Giacomo della Porta*, and, lastly, *Vignola*, were successively retained. The Beauty of this Structure cannot, however, be viewed without Concern; for not only the famous Cube, but several other Ornaments, from the Amphitheatre of *Vespasian*, have been brought hither, to the great Detriment of this incomparable Edifice. In the Court are several ancient Statues of a large Size, namely, a Gladiator, *Flora*, and two *Hercules's*, exactly resembling each other, but not equal in Point of Execution: That on the left Hand is the famous *Farnesian Hercules*, and is the Work of *Glycon*, an *Athenian*, as appears from the Inscription. He leans against the Trunk of a Tree, on which is hung the Lion's Skin: Both these Statues were found in the Baths of *Titus* during the Pontificate of *Paul III*. They are thrice the Height of a Man in Stature; they appear to be intire, but when they were first dug

dug up, the most famous wanted its Feet; this Defect, however, was supplied by *Guglielmo de la Porta*, to such Perfection, that, when the ancient Feet, which properly belonged to this Statue, were afterwards discovered, *Michael Angelo* himself declared, that, in his Opinion, the modern Feet should not be removed. This Statue was originally of the whitest *Parian* Marble, but, by Length of Time, it has contracted a dusky livid Colour, which, however, is not of much Disadvantage to the Beauty of the Statue. The *Flora* near it was greatly damaged, and therefore stood in Need of several Additions; but the Drapery of it is absolutely inimitable, excelling all the ancient Pieces. Here is also a large marble Coffin, decorated with a Basso-Relievo, representing Beasts and Foliages: It was dug up in the Pontificate of *Paul III.* at *Capo de Borvi*, near the *Via Appia*, and supposed to be that of *Cecilia*, Daughter of *Metellus Creticus*, the Wife of *Crassus*. Another Coffin, supposed to belong to *Tulliola*, the Daughter of *Cicero*, was found, during the Pontificate of the same Pope, near *St. Sebastian's* Catacombs; but the Body was thrown into the *Tiber*, as I have before observed.

In the Gallery of the Court are the ancient Statues of *Fortuna Redux* and *Augustus*, and the Heads of *Vespasian* and *Antoninus Pius*; but the Piece most admired is a large Group, which stands in an inclosed Court: The Subject of this Piece is the Fable of *Amphion* and his Brother *Zethus*, binding *Dirce*, their Step-mother, to the Horns of a wild Bull, that she might be torn in Pieces. Besides *Amphion*, *Zethus*, and *Dirce*, there is another Woman, probably the vindictive *Antiope*, Mother of the Brothers; a young Man in a sitting Attitude, who has the Appearance of a Shepherd, and a Dog barking. In the Countenance of *Amphion* and *Zethus*, the Passions of Anger and Revenge are strongly expressed, and, in that of *Dirce*, Dread and Horror; but the Cord and Dog are not equal to the other Parts of this well-executed Group. What makes this Piece preferable to many others is its Largeness, for it exceeds all the ancient marble Monuments, of one single Piece, hitherto known, its Height being eighteen Palms, and its Length or Breadth, where largest, fourteen. This *Toro Farnese* was found among the Ruins of the hot Baths of *Caracalla*, in the Pontificate of Pope *Paul III.* The small Pieces broken off

were

were replaced by *Job. Baptista Blanco*, a Native of *Milan*, without the least Addition of any Thing new; and it is surprising, that, amidst so great a Variety of Figures, none of them should be lost, and the Pieces, after so many Ages, have received so little Damage.

In the same covered Place is also an Equestrian Statue of *Augustus*, or *Alexander Severus*, considerably less than the Life, but formed out of a single Piece of Marble. Further on are a Bust of *Antinous*, two very fine Trunks of Statues, with several Heads of Household Gods, Philosophers, and other anonymous Persons.

In the Palace, on the first Landing-place of the Stair-case, are two Statues of Rivers, in a recumbent Posture, together with two Sea-monsters: In the Middle *Arion* riding on the Back of a Dolphin: At the Entrance of the Hall are two Statues of captive Kings of *Dacia*, very much disfigured by the Servants of the *French* Ambassador, who resided here some Years ago, by putting out their Flambeaux against them.

The first Hall is embellished with a marble Statue of *Alexander Duke of Parma*, who gained great Reputation during the Wars in the *Netherlands*; it is very large, and was performed by *Simone Macchelli du Massa di Carrara*, out of a Piece of one of the huge Pillars anciently belonging to the Temple of *Peace*. Along the Walls are placed several Statues of Gladiators, and Busts of the old *Roman* Emperors. Near the beautiful Chimney-piece of Marble are two Statues in a recumbent Posture, representing *Plenty* and *Charity*, done by *Wil. de la Porta*, which are highly valued; they are of white Marble, and said, at first, to have been designed for the Monument of *Paul III*, in *St. Peter's Church*; but those of a smaller Size, as I have already mentioned, have been substituted in their Stead.

In the Anti-chamber, *Taddeo Zuccaro* has painted, in Fresco, the principal Actions of the above-mentioned *Alexander Farnese*, the Interview betwixt *Charles V*, and *Francis I*, at *Nice*, and the Conference between *Luther* and Cardinal *Cajetan*.

In the upper Chambers are twelve Busts of the *Roman* Emperors, *Marcus Aurelius*, *Commodus*, *Trajan*, *Antoninus Pius*, *Macrinus*, *Adrian*, *Vespasian*, *Titus Vespasian*, *Dominian*, *Nero* when a Youth, *Julius Cæsar*, and, which is the
most

most valuable among them, *Antoninus Caracalla*. It is said, that, for the latter alone, fourteen thousand Scudi have been offered. Most of the Heads, hitherto dug up, are damaged in the Nose, which also is the Case with this; but the Piece, having been luckily found, has been so curiously replaced, that it is almost impossible to be discovered.

On a marble Coffin is a Basso-Relievo, representing *Silenus* and *Bacchus*; another Basso Relievo exhibits a Sacrifice and a *Priapus*, under the Form of a *Deus Terminus*; a Statue of *Venus* standing, and two others of her, sitting; all three have their particular Beauties. *Meleager* is represented in red *Egyptian* Marble, and *Gamillus* in Bronze; the Statues of *Clorinda* and *Tancred*, taken from *Tasso*; an *Isis* of Touchstone; an *Adonis* of red Marble, between two beautiful Dogs; two brass Statues of *Hercules*, when a Child, strangling the two Serpents. Besides a beautiful Table of *Oriental* Alabaster, here is one of much greater Value, accounted the largest in *Rome*, and inlaid with fine *Oriental* Gems; it is nineteen common Spans in Length, and among other inlaid precious Stones are two large Pieces of Agate, each of which is ten Spans in Length, and a Span and a half in Breadth. Here is also a bronze Statue of *Cneius Martius*, pulling the Thorn out of his Foot, together with marble Busts of *Seneca*, *Solon*, *Diogenes*, *Mithridates*, *Cicero*, *Salust*, *Lyfimachus*, *Lyfias*, *Possidonius*, *Carneades*, *Miltiades*, *Euripides*, *Ptolemy* King of *Egypt*, *Faufina*, *Dante*, and others.

The *Farnese* Gallery is every where famous; here are exhibited the Fables of *Andromeda*, *Perseus* and *Galatea*; the Triumph of *Bacchus* and *Ariadne*, of *Diana* and *Endymion*, *Venus* and *Anchises*, *Aurora* and *Polyphemus*, with some moral emblematical Figures of a virtuous and vicious Life, painted in Fresco; of which *Pietro Aquila*, and others, have published Copper-plates; but a Lover of Painting will be highly entertained with a Book, sold by *Rossi* at *Rome* for five Scudi, intitled, *Galleria del Palazzo del Duca di Parma in Roma*, &c. *Bellori* gives a fuller Account of it in his *Lives* of celebrated Painters. *Hannibal Caracci* has here immortalised his Memory, though his Brother *Augustine* had a Hand in some of the Pieces, particularly *Galatea* and *Aurora*, which he intirely painted. Their Uncle *Ludov. Caracci* has also here given some Specimens of his Skill. The *Farnese* Device, namely, a young Woman embracing an Unicorn,

corn, painted over the Door, was done by *Domenichino*. Count *Malvasia*, in his *Felsina Pittrice*, has written the Lives of the three *Caracci*'s, and gives *Ludovic*, whose principal Works are at *Bologna*, the Preference to the other two; whereas, on the contrary, *Bellori*, in his Lives of the Painters, prefers *Hannibal* to the rest; however, the Reputation of all three, after their Death, was greater than the good Fortune they enjoyed while living; for *Augustine* died of a Chagrine; and *Hannibal*, after an intense Application, for the Space of eight Years, in painting this *Farnese* Gallery, for which he was but indifferently rewarded, out of mere Vexation, fell into such an irregular Course of Life, as carried him off about seven Years after the Death of his Brother; and *Ludovic* came to a similar End ten Years afterwards, being extremely chagrined at an Oversight he had committed in painting a Piece in the Cupola of a Church; for the Picture, when viewed from the Scaffold where he worked, was incomparable, but as soon as that was taken away, and the Piece came to be viewed from the Pavement below, the whole Work was intirely disproportionable.

The most admirable Piece of Sculpture, in this Gallery, is an ancient marble Head of a *Vestal* Virgin in her Veil; she is represented as between sixteen and seventeen Years of Age, and such is the Innocence and Beauty which appears in the Face, that many Connoisseurs make no Scruple to equal it to the *Livia Mattei*, or *Faustina* junior, and reckon it one of the most valuable Remains of Antiquity: The marble *Mercury*, so much resembling *Antinous*, is no small Ornament to this Gallery; and another in *Basaltis*, a kind of *Egyptian* Stone, is considered as the best Statue of that Deity extant: A *Ganymede*, *Faunus*, and a *Hercules* spinning before *Dejanira*, all three of Marble, have, for their Beauty, found a Place here; as also a Bust of *Homer* in *Parian* Marble, though (according to *Pliny*, *Hist. Nat. lib. xxxv. c. 2.*) no genuine Representation of that Poet is now existing. What the Grounds of this Tradition are, no-body knows; however, it is a fine Head:

Over these Chambers is a Closet, painted by *Hannibal Caracci*, or, according to *Malvasia*, by all the three: In it is a Representation of *Hercules*, deliberating whether he should chuse the Path of Virtue, or that of Vice; *Circe* reaching the Philtre to *Ulysses*; a *Perseus* and *Medusa*, with other Pa-

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gan Fables. The Chamber next to this, called the *Hermi- tage*, is painted in Fresco by Cavalier *Lanfranco*, and the Frieze by *Salviati* and *Zuccaro*: Here also were formerly several Paintings in Oil-colours, by *Hannibal Caracci* and *Titian*; as also a fine Collection of ancient Intaglio's, many Designs by *Raphael*, *Julio Romano*, *Buonaroti*, *Polydoro*, and *Caracci*; a Cabinet of natural Curiosities, and other Things worth Seeing; but all these have either been given away, or carried to *Parma*: In one of the lower Apartments, however, is a fine marble Statue of *Antoninus Caracalla*, a *Diana of Ephesus*, and an *Atlas* bearing a celestial Globe on his Shoulders.

Il Picciolo Farnese, or the Duke of *Parma's* Palace at *Lungara*, is worth Seeing for its Paintings by the following celebrated Masters, namely, *Raphael d'Urbino*, *Julio Romano*, *Gaudenzio Milanese*, and *Rafaellino del Colle*: They are all in Fresco, and what little Damages they have sustained, have been repaired by *Carlo Maratti*, who was also employed in the like Manner in the *Caracci* Gallery belonging to the *Farnese* Palace above-mentioned: The Story of *Psyche*, in twelve separate Compartments in this Gallery (among which the Feast of the Gods, and *Venus* in her Car, drawn by a Couple of Doves, are particularly admired) is the joint Work of *Raphael* and *Julio Romano*: The *Vulcan* over a Chimney-piece, in another Chamber, is said to be by *Julio Romano*; but it is too mean for that masterly Hand, and, like another Painting here of *Sodoma*, seems to be the Work of some pitiful Dauber, who was cotemporary with *Raphael*.

On the Cieling, in another Chamber, is a *Galatea* in the Clouds, by *Raphael*; her Car is drawn by two Oxen, one of which is white, and the other yellow: The Colours in this famous Piece have faded very much; and some Critics observe, that the Figures are too small for the Place where they stand: And it is said, that *Michael Angelo Buonaroti*, in order to make *Raphael* sensible of his Error here, drew with Charcoal, on a Wall opposite to that Piece, an excellent but huge Head of a *Faunus*, which still remains, and is highly valued; and it is further added, that *Raphael* took the Hint, and therefore never finished the Work.

- This Palace was first built by *Augustinus Chigi*; but *Paul III*, who was of the *Farnese* Family, used infamous Means to

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get it into his Possession : At present it is in a State of great Declension, and inhabited by Lord R——, an *English* Nobleman, with his ——, who was lately a Singer at the Opera-house in *Naples*.

The most remarkable Curiosity in the *Gaetani* Palace is its marble Stair-case, which is accounted the finest in all *Rome* ; it consists of four Flights, and the Number of Steps, in all, amounts to a hundred and twenty, each of which, being an intire Piece of Marble, ten Feet in Length, and two in Breadth, is said to have cost eighty Scudi. In the Court near the Entrance is a colossal Statue of *Alexander the Great*, together with marble Statues of the Consul *Marcellus*, or *Flaminius* ; the Emperor *Adrian*, *Bacchus*, *Æsculapius*, and others. In the Palace itself are three Statues of *Fauni*, an *Iole* or *Dejanira*, with the Lion's Skin, and leaning on a Club, which she holds in her Hand, resembling *Hercules* ; a beautiful *Mercury*, *Apollo*, and *Silenus* holding young *Bacchus* ; as also a great Variety of Landscapes, Perspective Views, Flowers, Fruits, Birds, and Hunting-pieces elegantly painted on the Walls of the Chambers : Besides these, here are Abundance of other good Pictures by the best Masters, as *Albani*, *Poussin*, *Domenichino*, *Mola*, *Titian*, *Salvator Rosa*, *Leonardo da Vinci*, *Tintoretto*, *Sacchi*, *Hannibal Caracci*, *Guido Rheni*, &c. This Palace, with all its Furniture, the Duke de *Gastana* lost, in one Night at Play, to Prince *Ruspoli*, the present Owner of it.

The *Giustiniani* Palace is one of the most remarkable, both for fine Paintings, and exquisite Statues, in *Rome*. The second Story consists of eleven spacious Apartments, through which is a most charming Vista, superior to any Thing of that kind in the City. In the Court are the marble Statues of *Scipio Africanus*, *Ceres*, *Caius Sextus Epulo*, *Apollo*, and *Martiana* representing the Goddess of Health ; together with the Busts of *Titus* and *Tiberius*. At the Steps before the grand Entrance are the Statues of *Titus*, *Marcus Aurelius*, *Septimus Severus*, and *Gallienus* ; and above, in the Landing-place, are the Busts of *Jupiter*, *Agrippina* the Elder, *Antoninus Pius*, *Trebonianus Gallus*, *Maximianus*, and *Berenice*, in her beautiful Tresses, with a Basso-Relievo of *Amalthea* suckling of *Jupiter* : This Piece is much admired, and the Figures are near as big as Life. In the first Hall are two Gladiators in Combat, the Statues of the Consul *Marcellus*, *Faunus*, two of *Hercules*, and the Bust of the *Tiburtine*

burtine Sybil. The Statue of *Roma Triumphant*, which formerly stood here, is now, with some other Statues, removed into the *Giustiniani Garden*. In the next Chamber, is a curious Night-piece, representing our Saviour standing before *Pilate*, by *Titian*; the Lord's Supper, and a particular Piece of the twelve Apostles, by *Albani*; and a *Madona* by *Raphael*. Notwithstanding the universal Applause the Night-piece of *Titian*, considered as the Master-piece of that great Artist, has deservedly met with, it must be acknowledged, that the Countenance of our Saviour, the capital Figure in the Piece, does not express that calm Serenity and conscious Innocence, much less the divine Sanctity of that immaculate Lamb. On the other Hand, *Pilate* shews too much Austerity and Vehemence to be consistent with his Character. This Piece has been ascribed to *Matthew Aston*, a *Fleming*. The Massacre of the Innocents was done by *Poussin*, and our Saviour on the Mount of *Olives*, by *Caravaggio*. The the three *Amorini*, or sleeping *Cupids*, on a black marble Stone, cannot fail of giving the Spectator Satisfaction, and is thought to be an Antique. In the next Chamber is the Massacre of the Innocents, by *Cornelli*; the Judgment of *Solomon*, by *Poussin*; *Christ's* Transfiguration on the Mount, by *Guercino*; and his Crucifixion, by *Caravaggio*: The Bust of *Julia Pia*, in Marble, and two Tables of *Oriental Alabaster*.

In the next Apartment, are the Resurrection of *Christ*, by *Spadarino*; *John the Evangelist*, by *Tintoretto*; *Magdalen*, with her precious Ointment, by *Calabrese*; and, at some Distance, the raising the Widow's Son of *Nain*, by *Parmegiano*; the healing of the Man who was born blind, and the Conversion of *Mary Magdalen*. In the next Chamber are the Marriage of *Cana*, by *Paolo Veronese*; *Mary Magdalen*, by *Caravaggio*; and the Transfiguration of *Christ*, by *Civereta*; together with a white marble Bust of *Drusus*, the Emperor *Valerian* of *Serpentino*; *Scipio Africanus*, in a Kind of *Egyptian Marble*, and *Alexander the Great*, of *Pietra Paragone*, or Touch-stone. In this Apartment are a *Venus*, by *Titian*, in the same Attitude as the celebrated *Venus de Medicis*, only this is covered with a thin Drapery; the Martyrdom of *St. Peter*, by *Saltarelli*, a *Genoese*, finely done; the Death of *Seneca*, by *Calabrese*, or, according to others, by *Lanfranchi*; *St. Matthew*, by *Caracci*; *St. Mark*, by *Caravaggio*; *St. Luke*, by *Lanfranchi*; three *St. John's*, by

by *Albano*, *Dominichino*, and *Raphael*; Pope *Julius II*, by the same Hand; the Annunciation, by *Baglioni*; the Nativity of *Christ*, or a Copy of *la Notte del Corregio*; the Marriage of *Cana*, by *Baglioni*; the Money-changers driven out of the Temple, by *Paolo Veronese*; *Christ* crowned with Thorns, by old *Bourguinone*; the Visitation of the Virgin *Mary*, by *Mola*, Native of *Switzerland*; the Annunciation, a Piece highly esteemed, by *Huet*, a *Frenchman*; another still more valuable Piece, representing *Christ* curing the Woman afflicted with an Issue of Blood by the Touch of his Garment, by *Annibal Caracci*; a Nativity, by *Poussin*; *Christ* scourged, by the elder *Palma*; *Mary Magdalen*, by *Caravaggio*; *Christ* appearing to *St. Peter* in the *Via Appia*, by *Hannibal Caracci*; the Woman with the Issue of Blood healed, by *Dominichino*; *Christ* feeding five Thousand, by the same Hand; *Christ* entering *Jerusalem*, by *Albano*; *Christ* disputing with the *Scribes* and *Pharisees*, his Scourging, and Bearing his Cross, all three by *Caravaggio*; *Christ* with his two Disciples at *Emaus*, by the same Hand; the Arrival of the three *Eastern Magi*, by *Gerardino*, a *Florentine*; the Flight of the Virgin *Mary* into *Egypt*, by *Valentin*, a *Frenchman*; a *Madona*, by *Corregio*; the Descent from the Cross, by *Guercino*; and the Woman taken in Adultery, by *Rossi*, a *Milanese*. I also observed, among others, the Portraits of *Luther* and *Calvin*. Here are two beautiful Representations of the general Deluge, in *Alabaster*. In a particular Apartment are above forty Portraits of the Virgin *Mary*, most of them said to be done by *Raphael*. All the Posts of the Doors, in the upper Apartments, are of *Verde Antico*. Here are also several Pieces of Sculpture, and two *Porphyry* Urns; a Table of green Marble; two Pillars of *Verde Antico*, with their Capitals of *Serpentine Marble*; two others of yellow Marble, and two of *Porphyry*; an *Egyptian Idol*; the Statues of *Hygeia*, *Diana*, one of the *Muses*, *Harpocrates*, *Apollo*, with the Skin of *Marsyas*; a Gladiator; *Diana* of *Ephesus*; *Mirsyas*, the Mother of the Gods or Nature, represented as having several Breasts and Heads of Animals on her Body; two small Centaurs; an equestrian Statue of *Marcus Aurelius*, resembling the large one in the Capitol; a *Venus Hermaphroditis*; *Hercules* and *Mercury*, in Brasses, three Feet high, and greatly admired by Artists; one is an Antique, but the other was performed by *Francesco Fiamingo*;

an Egyptian Idol or *Anubis*, having the Head of a Dog, in Bronze; and, lastly, a celebrated Piece by *Michael Angelo*, representing the dead Body of our Saviour, carried by *Joseph of Arimathea*, or *Nicodemus*, in Marble; but less than real Life.

Next to these are the Busts of *Jupiter Pluvius*, *Jupiter Ammon*, and *Nero*, which is the best of that Emperor in Rome; likewise, of the old Prince *Giustiniano*, by *Bernini*; the Statue of Pope *Innocent X.* of *Terra Cotta*, by the same Hand; and the Heads of a Horse and an Ox, in white Marble, both Antiques.

The Capital Pieces are in the Gallery, on the Cieling of which are represented the Life of the Emperor *Justinian*, finely painted in Fresco, by *Lud. Zuccaro*, or, as some say, by *Balthasar Peruzzi*. The large marble Statue of *Minerva*, in Armour, in this Gallery, is said to have cost sixty thousand Scudi; seven thousand of which were paid for the Head only, which was not found till some Time after the other Part had been dug up among the Ruins of the Temple of *Minerva*, in the *Campus Martius*. It is not, however, equal to the Statue of *Meleager*, that stands contiguous to it. Some Virtuosi, indeed, will have the He-goat, in white Marble, to be the finest Piece in the Gallery. The beautiful *Vestal* is also greatly admired, both for the Beauty of the Face, and Elegance of the Drapery. The antique Statues of *Cleopatra*, *Capronia*, *Leda*, *Faustina Junior*, *Ceres*, *Harpocrates*, *Apollo*, a *Bacchanalian*, *Silenus*, *Venus* coming out of a Bath, *Vitellius*, *Domitian*, the Emperor *Justinian*, *Æsculapius*, *Hercules*, and *Diana* with a Hound; the Busts of *Pindar*, *Homer*, *Socrates*, the *Sibylla Tiburtina*, *Janus Bifrons*, *Faunus*, *Julius Cæsar*, *Tiberius*, *Trajan*, *Vespasian*, *Titus*, *Vitellius*, *Claudius*, *Albinus*, *Maximus* (of Serpentine) and a Bass-Relief of *Apollo*, *Minerva*, and the Choir of the Muses, are all fine Antiques. The modern Pieces are a *Cleopatra*, copied from an ancient Piece facing it, by *Bernini*; and a Statue of his own Son, by the same Hand; together with the Head of *Charles the Fifth*, by an unknown Artist. The Landscapes in this Gallery are by *Brughe*, a Dutchman.

It cannot be expected that I should mention all the Curiosities in this Palace, as it would take a considerable Time to view them, and much more to describe them; here being no

less than seven hundred Original Paintings, and above nineteen hundred antique Monuments ; among which are five hundred Statues, great and small, as may be seen in a superb Work, intitled, *Galleria Giustiniana*, published at Rome, in the Year 1631, in two Volumes, *Folio*.

The Baths of *Nero* and *Severus* were formerly situated on the Spot where this Palace now stands ; so that, in digging to lay the new Foundation, great Plenty of Marble, Granite, Basaltes, and other Kinds of fine Marble, together with a great Number of elegant Statues, Busts, and Bass-Reliefs, were discovered ; and which now adorn this noble Edifice.

The Palace of Cardinal *Gualtieri*, formerly belonging to the *Manfroni* Family, abounds with Curiosities, the greatest Part of which the Proprietor purchased of the Prior *Antonio Renfi*. The Library, which consists of above thirty-five thousand Volumes, was principally collected in France, whilst the Cardinal was Nuncio there. Among the Paintings are the Scourging of *Christ*, by *Caravaggio* ; *David*, by *Pietro de Cortona* ; the Virgin *Mary*, and her Son, by *Albert Durer* ; the Rape of *Europa*, by *Guido Rheni* ; with a Variety of other Pieces, by *Brughel*, *Pietro Perugino*, *Bassano*, and other Artists, well worth seeing. Here, also, is a valuable Collection of Oriental Porcelain, *Chinese* and *Japanese* Idols ; likewise, earthen Vases, said to have been painted by *Raphael*, and his Disciples ; a great Variety of fine Wax-work ; *Roman*, *Greek*, *Etrurian*, and *Egyptian* Antiquities ; ancient and modern Medals ; Cameo's (among which is a very large Bust of *Alexander the Great*) Intaglio's, Shells, Insects, and all Sorts of natural Curiosities ; together with geometrical, geographical, and astronomical Instruments. *Montfaucon* has a Plate of the beautiful marble Statue of *Vesta*, deposited here, in his *Supplem. Tom. I. p. 65*.

The Lovers of Sculpture should not omit visiting the *Palazzo Lancelotti*, in the *Strada Coronari*, as it contains a valuable Collection both of Busts and Bass-Relievo's. The most remarkable Statue in the Gallery is a *Diana* of *Epheesus*, and, among the Paintings, a Piece by *Hannibal Caracci*, representing *Silenus* carried by two *Fauni*, is greatly admired.

The Hall belonging to the Palace of St. *Mark*, where at present the *Venetian* Ambassador resides, is reckoned the largest in *Rome*. Its ancient Fresco Paintings are highly valued, particularly the Goddess of *Plenty*, with her Cornucopia. Here is the Adoration of the *Eastern* Magi, a celebrated Painting by *Carlo Maratti*, which *Dorygni* has lately exhibited on a Plate.

The Court, Stair-case, and Gallery belonging to Duke *Mattei's* Palace, are decorated with beautiful antique Statues, Basso-Relievo's, and Busts, many of which were dug up near the *Villa Mattei*. Among the former, the most remarkable are a *Jupiter* and *Flora*; and, among the Basso-Relievo's, a Sacrifice before the *Pantheon*, *Romulus* and *Remus*, *Accia*, &c. Here are also some ancient marble Chairs, but very different from the *Sedes Stercoraria*, in the *Lateran*. The Rooms are painted in Fresco, by *Dominichino*, *Albani*, and *Lanfranchi*. Among the Paintings in Oil-colours, the principal is *Rachel*, by *Dominichino*; next to that, *Christ* on the Mount of *Olives*, by *Mich. Angelo Caravaggio*; the Nativity of our Saviour, by *Bassano* the Elder; and *St. Peter*, by *Guido Rheni*.

Before this Palace is a Fountain embellished with four excellent Statues of Bronze, cast, in 1585, by *Taddeo Landini*, a Native of *Florence*.

In the *Palazzo Massimi*, among a Variety of other Statues and Basso-Relievo's, is a very large marble Statue of *Pyrrhus*, King of *Epirus*; and, what is remarkable, the only one of that Prince in *Rome*.

Another Palace belonging to this Family, and which joins to the former, is distinguished by the Name of *Palazzo delle Colonne*. Here are beautiful marble Statues of *Æsculapius*, *Apollo*, a Gladiator, and a *Bacchus*, in Bronze; the Busts of *Claudius*, *Commodus*, *Gordianus*, *Pius*, *Maximinus*, &c. a fine Lion in Basso-Relievo, and a great Variety of other Antiquities and elegant Paintings.

The Palace of the Marquis *Pallavicini* has few equal to it in *Rome*, for modern and large Pictures: For, besides fine Landscapes, by *Poussin*, *Claude Lorrain*, and *Salvator Rosa*, here are also several Pieces by *Carlo Maratti*; *Apollo* crowning *Virtue*, by *Andrea Sacchi*; the three Graces, by *Titian*; *Scipio Africanus*, refusing to see the beautiful *Spanish* Captive, by *Bachiche*; two fine large Pieces, representing

Alexander

Alexander the Great, and *Darius's Family*, by *Piola*, a Native of *Genoa*. But the most curious Picture here is the Taking *Christ* down from the Cross, a real Master-piece, by *Guido Rheni*. The Furniture of this Palace is very rich, particularly the Chamber of Audience, which is hung with Brocade and gold Fringes.

In a Gallery of a Palace belonging to Prince *Pamfili*, in the *Piazza Navona*, the principal Actions of *Æneas* are painted in Fresco, by *Pietro da Cortona*, of which 16 Plates have been published by *Carlo Cesio*. Both in this, and in the other *Pamfili* Palace in the *Corso*, are several good Paintings; the latter is particularly remarkable for a Variety of Landscapes, by *Gasp. Poussin*; a very devout *Madona*, by *Guido Rheni*; a *Venus*, by *Titian*; the Massacre of the Children at *Bethlehem*, a *Susanna*, and a *Galatea*, by *Lanfranchi*; a Chamber filled with Portraits, among which is *Donna Olympia*, at full Length; seven large and beautiful Tables of Touchstone; three of *Sicilian* Jasper; three of white and black Antico; another, still larger, inlaid with Gems of a considerable Magnitude, as *Lapis Lazuli*, *Agate*, &c. an oval *Cornelian*, two Spans long, and one and a Half broad; two oval *Amethysts*, a Span in Breadth, and a Span and a Half in Length, with other costly Marble; besides a Variety of magnificent Furniture, among which, the red *Damask* Tapestry, presented to the Prince by the Republic of *Venice*, is the meanest. The *Ostenforium*, which cost sixty thousand Scudi, is shewn only once a Year, at which Time it is exposed to public View in the Church of *St. Agnes alla Piazza Navona*.

The *Piazza Navona* is one of the greatest Ornaments of *Rome*, and is the Area, anciently called the *Circus Agonalis*. It is eighty common Paces in Breadth, and upwards of three hundred and eighty in Length: According to geometrical Computation, it is two hundred and forty-three *Palmi Architectonici* in Breadth, and one thousand one hundred and thirty-four in Length. The three superb Fountains in this Area render the Air continually fresh and cool; and, as the whole Piazza can be laid two or three Feet under Water, the Nobility, and Persons of Distinction of both Sexes, in *Rome*, often resort hither in their Coaches during the two hottest Summer Months, especially in the Evenings of the four Sundays in *August*, to enjoy the Freshness of the Air,

which is here rendered very agreeable, both by the murmuring Fall of the Water from the Fountains, and the Motion of the Coaches and Horses. Before and after this Inundation, the *Piazza Navona* is very well swept and cleaned; and, as it is paved, no offensive or noxious Exhalations are to be apprehended from it. The fine Statue of *Neptune*, standing on one of the Fountains, is by *Bernini*; the Triton and Dolphin, by *Michael Angelo Buonaroti*. But *Bernini* has shewn the greatest Proof of his Skill on the large Fountain situated in the Center of the Piazza. The whole Work resembles an irregular Rock cut through the Middle, at the chief Angles of which are colossal Statues of the principal Rivers in the four Quarters of the World, and several large Fishes; a Sea-horse and a Lion seem to ascend out of a Cavern in the Center. The Statue of the *Danube*, holding an Oar in his Hand, is by *Claude*, a Native of *France*; that of the *Ganges*, in *Asia*, by *Francesco Baratti*, is represented like a *Moor*; the Statue of the *Nile*, by *Giacomo Antonio Faucelli*, has its Head covered, to signify its Source being unknown to the Ancients; and the fourth, representing *Rio de la Plata*, in *America*, is by *Antonio Raggi*. All these Pieces are of fine white Marble. On the Top of the Rock, which is twenty-seven Feet high, is a Pedestal of about seventeen Feet, on which is erected an Obelisk sixty Feet high, terminating in a Cross; so that the whole Height, taken together, is nearly a hundred and ten Feet. This Obelisk, which is of *Egyptian* Marble, and decorated with hieroglyphical Figures, was found in the *Circus Caracalla*, in the Time of Pope *Innocent X*, and erected here in 1651.

This Piazza would be one of the finest in the World, were all the Buildings in it equal to the Church of *St. Agnes*, and the Palace of Prince *Pamfili*; but the Case is very different, many of them being remarkably mean. Besides this, the Lumber, old Cloths, iron Ware, together with the pitiful Stalls of *Jewish* Pedlars and old Women, who sell Greens here, greatly debase its majestic Appearance.

All Travellers who visit *Rome* from the upper Parts of *Italy*, enter the City through the *Porta Flaminia*, or, as it is at present called, *Porta del Popolo*. This Gate, from a Design of *Mich. Angelo Buonaroti*, is built of *Tivertine* Stone, and embellished with four Pillars, and the Statues of *St. Peter* and *St. Paul*, in Marble, by *Macchi*.

The

The inner Frontispiece was repaired by *Bernini*, on the public Entry of *Christiana*, Queen of *Sweden*, in 1655.

Upon entering *Rome* through this Gate, the Mind is filled with a very grand Idea of the City : A superb and capacious Area, an astonishing Obelisk, a magnificent Fountain, two new Churches exactly resembling each other, three Streets running in a straight Line through the Piazza, as if they were drawn from the Center of the Obelisk, cannot fail of agreeably surprising the Spectator. The Street, on the left Hand, is called *Strada del Babuino* ; the Middle, *il Corso* ; and that on the Right, *Ripetta*. The only Fault in these Streets is the Want of Uniformity in the Buildings, these not being, throughout, of similar Elegance. *Il Corso*, which is intirely level, and in a straight Line, has not, for Length, perhaps, its Equal in any other Place. From the Gate (without which the Road, for some hundred Paces, runs in a straight Line, and is walled on each Side, and well paved) to the Obelisk, is an hundred and forty-six common Paces ; and near the Fountain, which is about twenty-four Paces in Diameter, is the Starting-place for the Carnival Horse-races. From the Fountain to the two similar Churches, is a hundred Paces ; and thence to the *Bolognetti* Palace, two thousand four hundred and fifty Paces ; so that from the Gate one has a View of two thousand seven hundred and twenty common Paces, all in a direct Line. Others reckon the Breadth of the *Piazza del Popolo* at a hundred Paces, its Length at a hundred and three, and the whole Length of the *Strada il Corso* an *Italian* Mile, and a hundred and ten geometrical Paces, each computed at five Feet. The Outside of the two Churches abovementioned is decorated with beautiful Pillars and Statues, and the Architecture of the Inside is regular and admirable. *Santa Maria del Monte Santo* was finished in 1675, and *S. Maria de Miracoli*, in 1679. In the latter is a fine Monument of Cardinal *Guaſſaldi* (who built both the Churches) and also of his Brother. The brass Busts here are by Cav. *Lucenti*, and the beautiful white marble Statues of the *Virtues*, by *Antonio Raggi*. These Churches were built under the Direction of *Bernini* and *Car. Fontana*, and designed by the former. The Founder of them, Cardinal *Guaſſaldi*, had long been Treasurer of the Apostolic Chamber, for which Reason the following Sarcastm

casin was thrown upon him, that these Churches were erected by Way of Atonement for the Wealth he had unjustly amassed; and it were a Thing to be wished, that those who had the handling of the public Money, felt such Remorse of Conscience, for then every City would be decorated with elegant Buildings. The Obelisk in the *Piazza del Popolo* stood formerly in the *Circus Maximus*, and was brought to Rome from *Heliopolis* in *Egypt*, as appears by the Inscription on the Pedestal; but, as this Obelisk was not found on the Pedestal, but both at a Distance from it, the latter might possibly be the Basis of another Obelisk erected in the *Circus Maximus* by *Constantine the Great*; for the Obelisk of *Augustus* was an Hundred and twenty-five Feet in Height, whereas this is but eighty-eight Feet, or a Hundred and seven Palms, according to *Michael Mercati*. *Sixtus V.*, to whom the City of Rome owes many of her Ornaments, raised this magnificent Load from its Sepulchre, where it had long lain in Obscurity, and caused it to be erected here, in the Year 1598, by his favourite Architect *Dominico Fontana*. This Obelisk is embellished with many Hieroglyphics, and in the Cross, fixed on the Top, is said to be a Piece of the real Cross of *Christ*.

La Piazza di Spagna is much frequented by Foreigners, who generally lodge in the Coffee-houses here. In the Centre is a Fountain, in the Form of a Ship, erected by Pope *Urban VIII.* as a Monument of the taking the City of *Rochelle* from the Hereticks, in the Year 1628.

The Palace of *Picchini* is very remarkable for four Statues of Marble: The first of which appears without a Head or Feet, but is highly admired for its Drapery; the second represents a large Wolf; the third a *Venus* in the Attitude of the *Venus of Medicis*, but not of equal Beauty; the fourth, which is the most exquisite Piece of them all, is a naked Statue of *Meleager*, of *Parian* Marble, but by Length of Time has contracted an agreeable yellow Colour, like most *Greek* antique Statues: It rings like Metal or Brass; on the left Side is a Boar's Head, but meanly finished, and therefore seems to be the Performance of another Hand: On the right Side stands a Hound with his right Ear broke off. The Statue itself is mutilated, having lost the left Hand; but the Workmanship of it is so excellent, that it is valued at forty thousand Scudi. Some are of Opinion, that it was designed

designed for *Adonis*; a Print of it may be seen in *Montfaucon's* Antiquities. In the Palace of the Princess of *Piombino*, is an excellent Statue of a dying Gladiator, but it has nothing, besides, worth the Attention of a curious Traveller.

The House of the Cavalier *del Pozzo* may be considered as the grand Depository of *Nicholas Poussin's* Paintings; among which the principal are, the Baptism of *Christ*; the Sacraments of Confirmation, Marriage, and Extreme Unction; *Rebecca* at the Well; the Burial of *Phocion*; *Bacchus* and *Ariadne*; some Landscapes; and *Christ* giving to *St. Peter* the Keys of the heavenly Mansions.

The Palace of the Duke *di Zagarola*, of the Family of *Rospiglioso*, which was formerly called *Palazzo de Maxarini*, contains several Pieces in Fresco, by *Bernard Castelli*, *Pietro Gobbio*, and *Filippo d'Angeli*; the Bath of *Diana*, by *Albano*, with other Pieces. The principal Apartment belonging to this Palace is the Summer-house, which has an extensive View terminated by the *Monte Cavallo*, where the Princess keep her Assemblies on Summer Evenings. In this Structure are two charming Pillars of red Marble, decorated with white Veins, like those in the Church of *St. Januarius* at *Naples*; marble Statues of *Minerva*, *Faunus*, *Hercules*, *Pallas* with her Symbol the Owl; the Bust of *Nero* with a Beard; some neat Basso-Relievo's, by *Michael Angelo*; two elegant Flower-pots painted on Glass: Here are also several Pieces of Painting, and, among the rest, the last Act of *Sampson*, in pulling down the Pillars of the Temple, and perishing among a Multitude of *Philistines*, by *Poussin*, or *Dominechino*; *David's* Triumph, by the latter; *Andromeda*, by *Guido Rbeni*; *Adam* and *Eve* surrounded by an amazing Variety of Beasts and Birds, by *Piola*; *Armido* finding *Renaldo* asleep, by *Albano*, or *Baglioni*; *Aurora* in her Car, done in Fresco by *Passignano*: But one of the finest Pieces in *Rome*, and may be considered as the best Performance of *Guido Rbeni*, is *Aurora* drawn in a Car by four Horses, and guided by the Hours. *Giov. Battista Pasquini*, *Frey*, and *Audenaart*, have published Prints of this elegant Piece. The two Cavalcades on the Frise are done by *Antonio Tempesta*, and the Landscapes by *Paul Brill*.

The *Sacchetti* Palace in the *Strada Giulia* is well furnished with Paintings, among which are two large Pieces by *Pietro di Cortona*; one represents the Rape of the *Sabines*; the other

the Battle of *Alexander the Great*, against *Darius* : Here are likewise several capital Pieces, as a *Venus* in a recumbent Posture, by *Titian* ; a Head by *Albert Durer* ; together with some Basso-Relievo's and antique Statues.

The Palace of the Prince *Savelli* belongs, at present, to the *Orfini* Family ; but all those famous Pieces of Painting, with which it was once adorned, are taken away. In the Court are still two beautiful marble Coffins, on one of which is a Lion in Basso-Relievo, finely executed. Over the Entrance is another Basso-Relievo of Marble, representing a Gladiator fighting with a Lion, and other wild Beasts, well expressed : But the Bass-Relievo over the Door of the Hall, in the Palace, representing *Marcus Aurelius* receiving the Homage of the *Roman* People, far exceeds it : Here is also the celebrated marble Statue of *C. Pompeilius*.

In the Palace *di Spada* is the famous Statue of *Pompey the Great*, in Marble ; the only one of that famous General in *Rome* : The Height of it is near twelve Feet ; he holds a Globe in one of his Hands, and extends the other, as if haranguing the People : It was found, in the Time of *Julius III*, not far from the Spot where anciently stood the *Curia Pompeii*. The best Paintings here are the Death of *Adonis*, by *Guercino* ; the Rape of *Helen* by *Paris*, done by *Guido* ; the Portrait of Cardinal *Bernardo Spado*, at full Length, by the same Hand ; the Death of *Lucretia*, by *Daniel Tedeschi* ; the Interview between the Virgin *Mary* and her Cousin *Elisabeth*, by *Del Sarto* ; together with several other Pieces, by *Calabrese*, *Piacentino*, *Volterra*, *Taddeo Zuccharo*, and *Fabrizio Chiari*. Here are also several Statues, but the most admired are those of *Flora* and *Seneca*.

The Palace of the Duke of *Tuscany*, near the Church of *St. Luigi de Francesi*, called *Palazzo di Madama*, because built and inhabited by *Catharine de Medicis*, before she became Queen of *France* : It is a very spacious Edifice, but contains nothing remarkable. I shall take Notice of the *Villa de Medicis* in another Place.

The Palace of *Verospi* is very remarkable for its Paintings and Statues ; among the latter, in the Court, is *Antoninus Pius*, *M. Aurelius*, *Apollo*, *Hercules* slaying the *Hydra* ; *Jupiter*, *Diana*, and *Adrian* : At the Steps before the Door, are *Bacchus*, *Venus*, and others ; and, in the Apartments, *Nemias*, sitting and weeping over an Urn, out of which issues a Flame ;

Flame; *Minerva* in Alabaster, *Ganymede*, and *Commodus* dressed like a Gladiator; *Olympias*, Mother of *Alexander the Great*, asleep, with a Serpent twining round her right Arm; *Hercules*, *Venus*, a small Statue of *Minerva*, the Body of which is of Touchstone, but the Head, Hands, and Feet of Marble; a Lion of brown *Egyptian* Marble; some *Egyptian* Idols, of a curious Species of Marble; a fine Head of *Antonius*, in green Marble; *Julius Cæsar*, in Porphyry; the same in green, and *Scipio Africanus*, in black *Egyptian* Marble; a Bust of *Julia*, in flowered Oriental Marble; *Alexander the Great*, in black *Egyptian* Marble, with an Oval-ground of *Sicilian* Jasper; *Otho*, in Porphyry; marble Busts of *Augustus*, *Tiberius*, *Trebonianus Gallus*, *Gordianus*, *Cybele*, *Livia Drusilla*, *Antonia*, *Domitia*, *Cornelia Salonina*, *Livia*, *Plotina*, *Venus*, *Adonis*, *Gallienus*, *Philippus*, *Vespasian*, *Adrian*, *Antonius*, and *Heliogabalus*; a Basso-Relievo of a Sacrifice; another of *Bacchus* on a Throne; some Vases of Porphyry and Serpentine Marble; several Urns of Oriental Alabaster; a fine Cabinet of Lapis Lazuli; and some curious Clocks, one fixed in the Statue of a Monk, who counts an *Ave-mary* on his Beads every Quarter, and a *Pater-noster* every Hour. Among other fine Paintings are *St. Carlo* giving Alms, by *Calabrese*; *Orpheus* and *Eurydice*, by *Antony della Cornia*; *Susanna*, by *Romeneli*; an Angel delivering *Peter* out of Prison, by *Calabrese*; *David* killing *Goliath*, by *Borgianni*; several Perspective Views, by *Virviani*; *Christ* driving the Buyers and Sellers out of the Temple, by *Mansfredi*; Landscapes, by *Poussin* and *Paul Brill*; the Prodigal Son, by *Calabrese*; and other admirable Pieces. On the Cieling of the Gallery is a fine Piece painted in Fresco, by *Albani*, representing the Sun in the Middle of the Zodiac, and the various Effects of its Rays upon the Earth. This Palace is particularly remarkable for the harmonic Gallery, in which are four Harpsicords on four separate Tables, and, to all Appearance, without any Communication with one another; the largest of the four has several Stops; and, when touched by a Master, the other three, together with an Organ, accompany it; or only two, or one alone, just as the Audience pleases.

Besides this Palace, there is another of the same Name, near the *Ghigi* Palace, in the *Corso*, not far from *St. Mark's* Church, and justly merits a Traveller's Notice. It belonged formerly

to the Family of *Vitteleschi*, and contains two hundred and fifty marble Statues, among which the principal are, *Julia Paula*, *Minerva*, one of the Muses, *Pertinax*, *Apollo*, *Jupiter*, *Ceres*, *Diogenes*, *Antonius* very large, *Silenus*, a Gladiator, *Ganymede*, some *Egyptian* Idols, a *Deus Terminus* of black Marble, a *Diana* of white Marble, and another of *Oriental Alabaster*: The Busts are not less numerous, among which, the most remarkable are those of *Matidia*, *Marciana*, *Livia*, *Plotina*, and *Antonia*, all of Marble; *Scipio Africanus*, of Touchstone; *Titus Vespasian*, of Porphyry; *Augustus*, of *Egyptian* Marble; besides many others of *Oriental Alabaster*. Here are also great Numbers of Urns of Porphyry, and other fine Stones; beautiful Basso-Relievo's; four Tables of *Oriental Jasper*; six Pillars of *Verde Antico*; two smaller of Porphyry; and a curious Sarcophagus of the same Marble, about five Palms in Length, and two and a half broad. Besides which are several elegant Pieces of Painting, by *Caracci*, *Titian*, *Guercino*, *Guido Rheni*, *Paolo Veronese*, and other Masters.

La Zeccha, or the Mint, is situated behind *St. Peter's* Church; and by a Water-mill of a new Invention, the Money is coined: This Machine was erected by Pope *Alexander VII.* in 1665.

The Papal Coins are neither deficient in Weight nor Standard; and I was particularly pleased with the excellent moral Lessons in *Latin*, on the small Pieces of Silver called *Paoli* and half *Paoli*.

On some Pieces coined during a Conclave, round the Image of the Holy Ghost, represented in the Form of a Dove, is this Legend, *Infunde Lumen Sensibus*, "Enlighten our Understandings;" on others, *Da Recta sapere*, "Give us a right Understanding;" and the like devout Sentiments.

At present a *Spanish* Pistole, and an old *French* Louis d'Or, pass for between thirty-three and a Half, and thirty-four *Paoli*.

A Specie-ducat is worth eighteen *Paoli*.

A *Zecchino* of *Florence*, or *Venice*, goes for nineteen *Paoli*.

The *Scudo Romano*, which is equivalent to ten *Paoli*, is only an imaginary Coin, or Money of Account, like the Pound Sterling in *England*.

The *Scudo*, in Specie, or real Coin, which formerly was

no more than ten Paoli, is now current for ten and a Half, and commonly, though improperly, called a *Piafter*.

A Testoon is equal to three Paoli.

A Paoli contains ten Bajocchi, and a Bajocco five Quattrini.

The Paoli, or Julii, derive their Names from the Popes *Paul* and *Julius*, who first introduced these Pieces of Money, or caused great Quantities of them to be coined.

The Raising or Lowering the Value of Coin is never heard of in *Rome*, where the old Pieces are of equal Currency with the new. The Coinage is under the Direction of a particular Board, consisting of five Cardinals and some Prelates, of the Apostolic Chamber, who, as Matters now stand, have very little Trouble.

The *Hamerani* have, for these hundred Years past, been in the highest Repute for cutting Dyes for Medals. They have also invented a particular Varnish, which not only gives the Impressions on Copper a fine Gloss, but also preserves them longer. This Secret is known to *Hedlinger* in *Sweden*, *Geyssel* at *Nuremberg*, and *St. Urbain* at *Nancy*. The latter Artist assured me it was some dry Substance strewed on the Medal, which, by Fusion, so strongly incorporated with it, that it would never after separate from it; the browner this Varnish is, the better it is esteemed. In *France* and *England* they use another Sort of Composition, of which they make a very deep brown Varnish; but neither of these is a Preservative against Moisture, which is commonly known to damage Copper; and, for that Reason, Medals, made of this Metal, must be kept in a dry Place to retain their Lustre. The best Method of cleaning them is by brushing them with Tartar boiled in Water. Medals of Tin are repolished with Filings of Ivory reduced to an impalpable Powder, and those of Silver with burnt Sheep's-bone, or *English* Whiting. Linseed Oil, rubbed very hot on leaden Medals, preserves them from being corroded. These Methods must be of great Service to the Lovers of old Medals, who cannot fail of being highly pleased with preserving the Impression of a curious Piece.

The Dyes for the Papal Coins and Medals are kept in the Castle of *St. Angelo*; yet *Hamerani* can procure the Impressions of them. Many of these Dyes are so old and decayed, as hardly to bear the Force of Stamping, so that the
Copper

Copper must be glowing hot before it is laid under them; but few of them are used for this Purpose. I shall only add, that in taking Impressions from old Dyes, Tin and Lead, from their Softness, are the properest Metals; but the Medals must be thicker than usual.



LETTER LIII.

The Villa's and Gardens in and near ROME described.

S I R,

IN so warm a Climate as *Italy*, it is natural to think that the Inhabitants have a Variety of Villa's and Gardens, to which, during the Heats of Summer, they may retire to enjoy the Freshness of the Air.

The Villa *Aldobrandina*, near the Church of St. *Dominico*, on *Monte Quirinali*, is the first in alphabetical Order, which offers itself; and, indeed, its noble Buildings, and charming Gardens, claim the Preference of most. The western Front of this Palace is adorned with a Variety of ancient Basso-Relievo's in Marble. Among the Paintings in the several Apartments, are a *Bacchanal*, by *Titian*; another by *Giovanni Bellini*; a Portrait of Queen *Johanna*, by *Leonardo da Vinci*; a *Judith*, by *Titian*; the Coronation of the Virgin *Mary*, by *Hannibal Caracci*; *Psyche* looking by the Light of a Lamp on a sleeping *Cupid*, by the same Hand; the Portraits of the two celebrated Civilians *Bartoli* and *Baldi*, said to be done by *Raphael d'Urbino*; but they cannot be Originals, as these two Persons were many Years prior to *Raphael*. Further on are the marble Busts of *Homer*, *Seneca*, *Marcellus*, and *Virgil*; the Statue of an *Hermophrodite* sitting; a *Faunus*, highly valued; *Venus*, sitting on a Peacock, and two Men engaged at the *Cestus*. In the Garden are several marble Coffins; but the greatest Rarity is in a Summer-house, where is an old Fresco Painting, which, according to *Fred. Zuccaro*, was dug up in 1607, in *Monte Esquilino*, near the Place supposed to have been anciently the Gardens of *Mecenas*. It is an elegant Piece, and represents a *Roman* Wedding, or the Leading of the Bride to the Bridegroom's Chamber.

Chamber. But no probable Conjecture can be formed about the Time, or the Artist who performed it. A Plate of it may be seen in *Pietro Santa Bartoli's Admiranda*, N. 61, 62. and also in *Misson, T. II. p. 152.*

This Palace, at present, belongs to the *Pamfili* Family, who obtained it by the Marriage of Prince Don *Gamillo Pamfili*, Uncle to Pope *Innocent X.* with *Donna Olympia Aldobrandina*, Aunt to Pope *Clement VIII.*

What is most remarkable in the *Villa Barbarina alli Bastioni*, are its beautiful Walks, and the fine Prospect it affords of the City. Here are also some good Paintings, among which is a View of the old Cathedral of *St. Peter*, and forty earthen Vases, said to be painted by *Raphael d' Urbino*. Near this Place is the Bastion before which *Charles of Bourbon* lost his Life, in the Year 1527.

The *Villa Benedetti*, near the *Porta di S. Pancratio*, was built by *Abbe Elpidio Benedetti*, Agent for the Affairs of *France* at the Court of *Rome*; both the Inside and Outside of its Walls are full of elegant moral Sentences and Proverbs. In the first Gallery of the Ground-floor are several Portraits of *French* and *Italian* Ladies, among which are the Countess *Laura Marescotti*, Mesdames *Colonna*, *Montespan*, and *Valiere*. The great Number of Inscriptions to be met with in this Chamber, are all pointed against the fair Sex.

On the Window-shutters are the Busts of celebrated *Roman* Ladies, as *Martia*, *Julia*, *Aurelia*, *Calpurnia*, *Actia*, *Scribonia*, *Julia*, *Livia*, *Drusilla*, *Æmilia Lepida*, *Messalina*, *Sabina Poppæa*, and many others, with historical Inscriptions. One Chamber exhibits a Variety of moral Sentences levelled at a Court-life; another against War; and, in short, all contain Admonitions well worth the Spectator's Attention.

Among the Portraits are those of the Royal Family of *France*, *Queen Christiana*, and the Chevalier *Bernini*. This Palace, at present, belongs to the Duke of *Nevers*.

The *Villa Borghese* is one of the most enchanting Spots in *Italy*; and as *St. Peter's Church* is the most sumptuous Structure of that Kind in the World, so this Villa, for Beauty, Ornaments, and Curiosities, has hardly its Equal any where: It lies a Quarter of a Mile from the *Porta Pinciana*, and is intirely inclosed within a Wall five *Italian* Miles in Circuit; the annual Charge of keeping this Palace in Repair is said to amount to four thousand Scudi: It was built

built by Cardinal *Scipione Borgheſe*, a Native of *Rome*, and Nephew to Pope *Paul V*, who has here collected ſo large a Number of natural and artificial Curioſities, as cannot fail of pleaſing the moſt inquiſitive Virtuſo. The Portal of the Garden is of *Tivertine* Stone, and near it is a marble Baſſo-Relievo, repreſenting the Sacrifice of a Bull; two Statues of *Dii Termini*; one is ſaid to be a *Priapus*, the God of Gardens; the other a *Pomona*; both theſe were executed by *Pietro Bernini*, and his Son, then very young, and the Cavalier *Lo renzo Bernini*, who did the Flowers and Fruits. Under one of theſe Statues is an ancient Urn.

The Gardens have upwards of twenty delightful Walks; the Ends of all the Viſta's are terminated with Statues, Dragons, or large Heads ſpouting Water. Here are alſo little Groves, and ſhady Walks of Oak, Lime, Cypreſs, Pine, Pomegranate, and *Leccii*; the latter reſembles the Laurel, and is an Ever-green; the Eſpaliers are compoſed of Jeſſamine, Orange-trees, and Laurel: In the outer Parts of the Garden are ſeparate Parks for Deer, Hares, Rabbits, and other Beaſts of Venery; and on the Surface a large Canal is covered with Swans, and other aquatic Birds. Over another Entrance into this Garden are two antique Sphinx's of *Oriental* Gránate; two large and lofty Aviaries, with Fountains playing in them, are ſtocked with all the known Species of the feathered Kind; and over a Door between theſe Aviaries is a marble Head of *Julius Cæſar*: The Flower-garden is furniſhed with the moſt beautiful and curious Vegetables. On the beautiful Area, before the Palace, are twenty-four ſtone Pedetta's, embelliſhed with Figures, for Flower-pots, with ſix antique Statues, namely, *Fauſtina* the Younger, *Agrippina*, *Lucilla*, *Julia Sænica* holding a Goblet, *Ceres*, and *Fauſtina* the Elder, covered with a Veil. The Structure itſelf is quadrangular, the four Sides of which are decorated with beautiful antique Statues and Baſſo-Relievo's, ſo curiouſly and appoſitely ranged, that they ſeem to have been made on Purpoſe to decorate this Villa: But, as the prodigious Variety renders it impoſſible to give a particular Account of each Piece, I ſhall only mention the moſt remarkable, which are the Bulls of *Geta*, *Trajan*, *Adrian*, *Decius*, *Nero*, and *Gordian*; the Statues of *Marcus Aurelius*, *Mark Anthony*, *Jupiter*, *Bacchus*, *Leda*, *Apollo*, a Prieſteſs of *Bacchus*, *Marius*, and *Scipio Africanus*; a Baſſo-Relievo, repreſenting the

the Concluding of the Peace betwixt the *Sabines* and *Romans*; an Equestrian Statue of *Penthesilea*, Queen of the *Amazons*; three Hunting-pieces of wild Boars, Bears, and Lions, in Basso-Relievo's; some *Bacchanalian* and other Sacrifices; a *Taurobolium*, or Sacrifice of a Bull, and a large and most exquisite Piece of Sculpture, found in the *Forum Romanum*, representing *Curtius* leaping into the Gulph, in Basso-Relievo; an Equestrian Statue of *Robert Malatesta*, General to *Sixtus IV.*, by *Paolo Romano*. The whole Circumference of the Building is seven hundred and thirty-four Palms, each being nine Inches, or three Quarters of a Royal *Paris Foot*: The double Flight of Steps, leading to the first Floor, is embellished with two Cornucopia's, and Vases or Flower-pots, adorned with Basso Relievo's. In the first Court are the marble Statues of one of the *Muses*, a *Satyr*, *Jupiter*, *Venus*, *Galba*, and a captive *Parthian King*, in *Porphyry*; the Heads of *Julia Augusta*, *Caligula Lelia*, *Paulina*, *Marcus Aurelius*, and *Domitia*, Wife to *Domitian*; some Basso-Relievo's, representing the Labours of *Hercules*, the Fable of *Leda*, and the Vulture preying on the Liver of *Prometheus*. The first Court you enter is sixty Palms long, and ninety broad; and is adorned with twelve Pillars of *Verde Antico*, *Granate*, and *Porphyry*, above fifteen Palms in Height. The Walls on each Side are decorated with fourteen marble Busts of *Scipio Africanus*, *Hannibal of Carthage*, and the first twelve *Cæsars*; *Bacchus* lying on an antique Tomb, in the Posture of a River-god, performed in a very masterly Manner; as are also the marble Basso-Relievo's over the six Doors of this Apartment, representing the matrimonial Rites of the Ancients; the Story of *Niobe*, *Hector*, *Amphitrite*, and *Prometheus*. Among the curious Pieces of Painting, are *Fame*, by *d'Arpino*; the Creation of *Adam* and *Eve*, by the same Hand; the Resurrection of *Christ*, and *Joseph* with *Patiphar's* Wife, by *Francesco Civali*; the last Judgment, by *Ciampelli*; *Judith* with the Head of *Holofernes*, by *Baglioni*; our first Parents under the forbidden Tree, by the same Hand; their Expulsion out of *Paradise*, by *Pasignani*; a Crucifixion, by *Tempesta*; the Procession of *Paul V.*, when he took Possession of the *Lateran Church*, and the usual Equipage of the *Turkish* Emperor, when he appears abroad, both by *Tempesta*; *La Festa di Festaccio*, by *Maggi*; a Carousal in the Time of *Paul V.* in the Court of the *Belvidere*, in the

the *Vatican*, by *Aquasparta*; a Masquerade, with a triumphal Car, by *J. Paul Seor*, a German; and the Pictures of several Horses, beautifully spotted in the Manner of Tygers.

In the adjacent Room is a fine Piece of white Marble, representing *David*, young and chearful, advancing towards *Goliath*, with his Sling in his Hand, by *Bernini*, who also placed his own Bust here, done by himself. Here is also an antique Statue of *Seneca*, expiring through the great Effusion of Blood; the Expression is very natural, and the black Marble whereof it consists, gives it a more solemn and affecting Appearance: The Basen in which this Statue is placed, is of *African* Marble, and a modern Performance. The Lion, of *Alabastro Contognino*, is antique; as is also the She-wolf, of beautiful red *Egyptian* Marble; with *Romulus* and *Remus*, in white Marble. Besides these Antiques, there are two Vases of *Oriental* Alabaster, the Heads of *Adrian* and *Macrinus*, a Basso-Relievo of *Venus* and *Cupid*, which, some say, were performed by *Phidias*, others by *Praxiteles*; and another of a Priestess before the Altar; two Pillars of *Nero Antico*, and two of *Bricchio Verde*; the Statues of *Diana*, *Apollo*, and *Juno*; the latter is of *Porphyry*, with the Head, Hands, and Feet of Marble: The humble Attitude of this Statue has induced some to think it is the Queen of *Darius*, prostrating herself at the Feet of *Alexander the Great*. Among the Paintings are two capital Pictures by *Titian*, one representing *Sampson* encountering the *Philistines*; the other of *Sophonisba Anguisciola*, with her Father and Brother; the Espousals of *St. Catharine* is by *Perugiano*; the *Virgin Mary* with her Divine Infant, by *Sodoma*; *St. Jerom* by *Maxiano*; *St. Catharine of Sienna*, by *d'Arpino*; and the *Venetian Pregadi* by young *Palmi*.

In the next Apartment are the antique Statues of *Bacchus*, *Apollo*, and *Narcissus*, with Inscriptions of little Importance; the Statues of *Icarus*, or a *Genius*, and a *Bacchanalian* Procession in Basso-Relievo; the Busts of *Brutus* and *Tiberius*; two antique Vases of Alabaster, placed on two Pillars of *Oriental* Granate, twelve Palms in Height; a Table of Touch-stone, ten Palms in Length and five broad, with a Border or Frame of yellow *Brocatello di Spagna*, upon which stands *il Toro di Farnese*, or a miniature Copy of the *Farnesian Bull*, in Bronze. Over it is the *Victory of David* over *Goliath*, finely painted by *Caravaggio*, where the Portrait

trait of the Painter himself represents the Giant, and his Son the *Israelitish* Hero. The Picture of *St. Jerom* is by *Vasari*; *St. George* by *Salviati*; and *St. John the Baptist* preaching in the Wilderness, by *Bellino*, or, as others think, by *Pardinone*.

In the third Apartment is the Princess *Borghese*, and her Children, done by *Ferdinand Franz*, a *Fleming*; the Destruction of *Troy*, with *Aeneas* carrying his Father on his Shoulders, by *Barocci*; the Council of *Trent* by an unknown Hand. The *Festa Spaventosa*, or terrible Head seen here, of which the *Italians* give such frightful Descriptions, is only a large wooden Head, that moves and imitates the Braying of an Ass; it is, indeed, more proper to frighten Children, than to be shewn as a Curiosity. Here is a modern Bust of *St. Carlo Borromeo*, placed on a large marble Table, bordered with *Nero* and *Verde Antico*; also the antique Busts of *Augustus*, *Lucius Verus*, *Marcus Aurelius*, *Julia Mæsa*, the younger *Brutus*, and an anonymous *Grecian* Hero. Here are also two marble Groups, one representing *Aeneas* carrying his Father, and the other the Metamorphoses of *Daphne*; they were both done by *Bernini*, and the latter, when he was only eighteen Years of Age; though all Connoisseurs agree, that it is not only the best Performance of *Bernini*, but the most excellent Piece of Sculpture any modern Artist has produced.

From this Apartment you enter a Gallery, ninety Palms in Length, and forty in Breadth: It has four Doors, over which are the four Seasons, represented in marble Basso-Relievo's; and in the four Corners are four Porphyry Pillars, thirteen Palms in Height. Here are small antique Statues of *Nero*, *Pomona*, *Ceres*, and a Girl with a Duck in her Hand; two Porphyry Tables, each ten Palms in Length, and four in Breadth; on one of them is the Bust of *Paul V*, and on the other that of Cardinal *Scipio Borghese*, both by *Bernini*. Here are also two antique Urns of Alabaster, highly valued. The two modern Vases of Porphyry are by *Silvio Velletrano*. Among the great Variety of fine Antiques are the Busts of *Faustina* the Younger, *Pallas*, an *Amazon*, a *Grecian* King, *Julia Augusta*, *Plato*, and *Ælius Pertinax*; the two last are the most valued, especially that of *Pertinax*, which is truly elegant. Here are also six marble Statues, bigger than the Life; namely, *Bacchus*, *Venus Erycina*,
Venus

Venus Victrix, *Adonis*, *Ceres*, and *Urania*, together with a great Variety of Portraits of eminent Men, most of which are by *Padovanino*.

In the adjoining Apartment are a marble Statue of *Diana*, the Drapery of which is of *Oriental Alabaster* or *Agate*; an *Egyptian Woman*, *Castor* and *Pollux*, *Hercules Aventinus*, and a curious Bust of *Hannibal*, all Antiques; two porphyry Pillars, nine Palms in Height; the Busts of *Caligula*, *Caracalla*, and *Commodus*; a Portrait of the Virgin *Mary* kissing her Divine Infant, by *Passignani*; another *Madona*, in an *Egyptian Dress*, by *Sermonetta*; and a third with the Infant *Jesus*, by *Sodoma*.

In another Apartment we see a Group of *Faustina*, with her Favourite Gladiator *Carinus*, and another Gladiator in a fighting Attitude; the latter of which is reckoned the best Piece in this beautiful Villa, and one of the most valuable Remains of Antiquity. It was executed by *Agasius*, an *Ephesian* Statuary, as appears from his Name cast on the Pedestal; and was found, in the Pontificate of *Paul V*, among the Ruins of *Nero's Garden* at *Antium*. Here are also two Pillars of *Breccia*, twelve Palms, and two others of *Porphyry*, fluted, eleven Palms in Height; a Table of inlaid Gems, eight Palms long, and five broad; a fine Bas-Relief of *Touch-stone* on a Ground of *Lapis Lazuli*, representing a *Bacchanalia*, by *Fiamingo*; the Busts of *Berenice*, *Livia Augusta*, *Anna Faustina*, and *Lucius Verus*; among the Paintings are the Story of *Actæon*, a capital Piece, by *Bernardino Cesare*; a Sorceress, by *Dosi di Ferrara*; *Hercules* killing *Antæus*, by *Lanfranchi*; the Nativity of *Christ*, by *Bassano*; and a Bust of our Saviour in *Porphyry*, by *Michael Angelo*.

The next Apartment takes its Name from the Statues of two *Moors* in it, of *Touch-stone*; but the Drapery is of flowered *Alabaster*. Here are also two brass Statues, with a Drapery of flowered *Alabaster*; the Busts of *Livia Augusta*, a *Grecian King*, the Emperor *Geta*, a Priestess of *Ceres*, a large Table of *Touch-stone*, and a Bust of *Gregory XIII*, in *Bronze*; together with a Piece of Painting, representing the Resurrection of *Christ*, by *Graffagnino*; a *Pietà*, and a Portrait of *Gregory the Great*, by *Taddeo Zuccaro*.

In the last Chamber, on the Ground-floor, is a large antique Statue of *Agrippina*, or, as some say, *Julia Mammæa*,
Mother

Mother to *Alexander Severus*, placed between two Pillars of Marble ten Feet high ; together with the Statue of a *Roman Consul*, and a celebrated Group, representing *Faunus*, with *Bacchus*, when a Child, in his Arms. Here are also the Busts of *Vespasian*, *Adrian*, *Lucius Verus*, and some others ; a Table of black Marble, nine Palms in Length, and four in Breadth, on which is a Horse in Bronze, copied from that sent by *Daniel da Volterra* to *France* : Between two Pillars of black Marble, exactly resembling those already mentioned, and opposite to them, is a small antique Statue of *Venus* ; and, among a great Variety of elegant Paintings, is a capital Picture, representing an annual Fair, by *Bassano* the Elder ; our Saviour with the two Disciples on the Road to *Emaus*, by *Scarsellino* ; the Battle between the *Romans*, *Veientes*, and *Fidenates*, a large Piece, by the Cav. *Gioseppe d'Arpino*.

In the four Corners of the Gallery of the second Floor are two Pillars of a variegated Kind of Marble, and two of a yellowish Sort, called *Breccia*. Here are also the Statues of *Flora*, *Ceres*, *Mercury*, *Claudius Drusus*, *Marcus Aurelius* ; a *Nais*, or sleeping Nymph ; *Venus*, *Bacchus*, a wounded Gladiator, two *Fauni*, a marble Group, representing a Goat and a *Faunus* reaching a Cup to a Satyr ; marble Heads of a Sea-horse and an Elephant ; the Busts of *Licinius Valerianus*, *Apollo Thyanæus*, a *Grecian Lady*, *Marcus Aurelius*, *Augustus*, and *Cleopatra* ; a large antique Vase of Alabaster, decorated with Basso-Relievo's ; an oval Table of Porphyry, whose transverse Diameter is ten Palms, and its Conjugate four, with a *Pegasus* standing upon it. The Fresco Pictures of *Venus* and *Vulcan* are by *Julio Romano* ; the four Seasons, over the four Doors of the Gallery, by *Francesco Fiamingo* ; the eleven most famous Rivers on the Cieling, with an Assembly of the Gods in the Center, by the Caval. *Giovanni Lanfranco*.

In the next Apartment are a small Statue of *Julia Augusta* ; an alabaster Table seven Palms in Length, and five in Breadth ; a Group, representing *Faustina*, *Cupid*, and her favourite Gladiator ; the Statue of *Pallas* ; four *Egyptian Idols*, two of which are in Bronze, and the other two in *Egyptian Marble* ; *Cupid* in a supplicating Posture ; a small brass Statue of *Augustus*, having in his Hand a Globe ; the Statue of *Belisarius*, or, rather, of *Diogenes*, in a sitting

Atti-

Attitude; a small Centaur, in Bronze; a small marble Group, representing *Hercules* encountering a Lion; a little Ox in black Marble; a Portrait of *Rosa*, the beautiful Sultana; a *Venus*, by the Cav. d' *Arpino*; and several grotesque Pieces, by *Scipio Gaetano* and *Padovanino*.

The Hermaphrodite, from whence the next Apartment has its Name, is an antique Piece, and very justly admired: It was found in digging the Foundation of the Front belonging to the Church of *St. Maria della Vittoria*, where formerly the *Sallustian* Gardens were situated; the Hands and Legs of this Statue are remarkably beautiful: The Matras on which it lies, is an elegant Addition, by the famous *Bernini*. Here are also a small Statue of *Venus*, lamenting her Rashness in clipping the Wings of *Cupid*; another of the same Goddess coming out of the Bath; a Table of Touchstone, nine Palms in Length, and four in Breadth; a Bust of *Antonina*, in Bronze; together with those of *Faustina*, the Mother, *Ottacilla*, *Gordian*, and *Decius Valerianus*, in Marble. The Story of *Susanna* and the two Elders is here painted by *Salviati*; and *Venus* with *Cupid* and a Satyr, on a Ground of Touchstone, by *Titian*.

In the third Apartment are the following antique Pieces; an *Egyptian* Woman; the Body is of black Marble, but the Head, Hands, and Feet of Brass; a Group, representing *Bacchus* and *Silenus*; and another *Bacchus*, with a little Satyr on his Shoulders; a Sea Nymph with a Shell in her Hand; *Venus*, *Silenus*, and *Bacchus*; also the Busts of *Trajan*, *Galba*, *Livia*, and *Berenice*; and, over the Chimney-piece, *Helen*, in a Bass-Relief. The Portraits of the Prince and Princess of *Borghese*, by *Ferdinand Franz*, and some other Paintings, by *Gaetano*.

The Decorations of the fourth Chamber consist of a small Statue of *Harpocrates*; a Table of Brocatello, with a small Group, in Bronze, representing the Centaur *Nessus*, carrying off *Dejanira*; a Looking-glass, the Frame of which is five Palms in Length, and three in Breadth, made out of a Species of flowered Alabaster, inlaid with Jasper, Lapis Lazuli, and other Gems; a *Cupid*; a Statue of *Niobe*, which some erroneously supposed to be a Sibyl; a celebrated antique Group, representing a Centaur with a *Cupid* on his Back; the Busts of *Gordian*, *Julia Mæsa*, *Nero*, and *Alexander Severus*; a Cylinder, on which are painted a Cabinet
of

of Curiosities, a Library, a Garden, and the *Borghese* Palace of *Monte Dragone* at *Frescati*. These four Pieces, by turning the Cylinder round, exhibit very different Appearances from the Rays reflected by the Looking-glasses. The Group of three *Amorini*, or Lovers, is a modern Piece, and executed in white Marble.

In another Apartment is a marble Statue of *Nero*, when young, in a Consular Habit, and a golden *Bulla* about his Neck: The other Statue, in a *Prætecta*, is *Vespasian*: Between these is a beautiful Table of Alabaster; and, near a *Chinese* Bed, two Pillars of the *Corinthian* Order, by *Michael Angelo Buonaroti*; and a Basso-Relievo of *Alexander the Great*, in Bronze. Further on are two Statues of *Fauni*, one of *Morpheus*, in Touch-stone, by Cav. *Alessandro Algardi*; the Heads of the Consuls *Lucius*, *Vitellius*, and *Florianus*; a fine Basen of Porphyry; a *Diana*, painted by *Lorenzino da Bologna*; and our Saviour with his Mother and *St. John*, by *Passignano*.

In the next Apartment is the Head of *Livia Augusta*, with a Veil on, and a Priestess of *Cybele*; a modern Statue of a *Moor*, in a white Dress, with a Child in her Arms; the three *Graces*, formed out of a single Block of Marble; a Copy of *Cneius Martius*, pulling the Thorn out of his Foot; two Slaves, one lamenting his Servitude, and the other rejoicing at having recovered his Liberty, expressed by the Emblem of a Bird perching on his Hand; and a small Group, representing a Satyr pulling a Thorn out of the Foot of a *Faunus*. On a Table of *Oriental* Alabaster, are two Crabs in gilt Bronze, on one of which is a petrified Fungus. Among the Paintings are the Soldier shewing the bloody Robe of *Pompey the Great* to *Julia*, his Widow, by *Horatio Gentileschi*; the Battle of *Constantine the Great*, against *Maxentius*, by the Cav. *Gioseppe d'Arpino*; and four Landscapes, by *Giov. Francesco Bolognese*.

In another Chamber are about seventy Portraits of the most beautiful Ladies of different Nations, by *Scipione Gaetano* and *Padovanino*. The marble Bust of Cardinal *Borghese*, by *Bernini*, is truly admirable. Here are also a small Serpent of green Marble, and a little Centaur.

The Apartment contiguous to this is filled with valuable Paintings in Miniature; the principal of which are the following: The *Virgin Mary*, and an Angel bringing her a Plate

Plate of Fruit, by *Guido Rbeni*; God the Father, by the Cav. *d' Arpino*; *John the Baptist*, by *Leonardo da Vinci*; the three *Eastern Magi*, by *Albert Durer*; a *Madona* with her divine Infant, by *Andrea del Sarto*; and *Marcus Curtius* leaping into the Chasm, painted on a Piece of gilt Silver.

In the next Apartment are also several Pictures in Miniature; among which are, our Saviour in his Agonies on the Mount of *Oli-ves*, by *Paolo Veronese*; the same divine Person driving the Buyers and Sellers out of the Temple, by *Marcello Venasti*; *St. Francis*, by *Muziano da Brescia*; *Joseph* sold by his Brethren, by *Raphael d'Urbino*; *Apollo*, with the *Muses*, by *Gaetano*; and a Flower-piece, by *Mario de Fiori*. Here are two Pieces of *Florentine Mosaic*, or inlaid Gems; the one representing *Abraham's* Attempt to sacrifice his Son *Isaac*; and the other, the Return of the Spies from the promised Land; a Piece of *Alabaster*, on which Nature, without the least Assistance of Art, has represented a City; and two Birds in *Mosaic*, by *Giacomo Provenzale*. Besides, there are here four beautiful, but small Tables of *Touch-stone*, and several other Curiosities. The two last mentioned Apartments are not readily shewn, especially to a numerous Company, a Foreigner's Servant having, some Years ago, clandestinely taken away an original Picture in Miniature, and which was not recovered without great Difficulty.

In a Room on the Stair-case, near the covered Gallery, is a Group, representing *Hercules*, when a Child, strangling the two Serpents; and a Statue of a *Faunus*, together with the antique Busts of *Medusa*, *Marcus Brutus*, *Faustina*, and *Crispina*.

The Walks round the House are decorated with the Statues of *Augustus*, *Commodus*, *Lucius Verus*, *Galba*, *Claudius*, *Perseus*, *Narcissus*, several Gladiators, Sphinx's, *Dii Termini*, a Variety of Busts, some Pyramids and Obelisks of Granate, on the Top of one of which is an Eagle.

Near the Wine-cellar is a charming Grotto, in which is a white marble Table of one Piece, and inlaid with *Brocattello*, twenty Palms in Length, and eight in Breadth.

In the Court of the Garden-pavilion, or Green-house, are a great Variety of Water-works from a single Fountain, by the Application of various hydraulic Machines; for Instance, a Clock, a Shower of Rain and Hail, a mizzling Rain,

Rain, a Sun, a Mist, a Hedge-hog, an Umbrella, a rumbling Noise, and the like. Contiguous to this is another Grotto, decorated with several Kinds of Water-works, supplied from the Aqueduct of the *Fontana di Trevi*, which runs through this enchanting Villa.

Among the fine Statues in the Villa belonging to the Cavalier *Casali*, on the *Monte Caelio*, are the following; a little *Venus* covered with Drapery from the Waist downwards, but, in every other Respect, resembling the *Venus de Medici*; a Statue of *Julia Mæsa*, the Mother of *Julia Soemias*, and Grand-mother of *Heliogabalus*: Round the Head of this Statue are Holes for fixing the *Gloria*, or radiant Crown, having at first been designed to represent the Goddess of Chastity; and for the same Reason it is dressed in a Veil so that, with the Addition of a Child, it might well pass for the Virgin *Mary*. The other remarkable Statues here are those of *Mercury*, *Juno* without a Head, but the Drapery admirable, and *Antinous*.

The *Villa Cesi*, in the *Via Flaminia*, belongs, at present, to the Duke of *Aquasparta*. The principal Statues here are those of the City of *Rome* in a sitting Attitude, triumphing over the *Dacians*, and two captive Kings. Near them are two Lions in *Egyptian* Marble very well executed.

The *Villa Corsini*, before the Gate of *St. Pancrace*, has a charming Prospect, is embellished with fine Paintings, and has delightful Gardens.

In the Villa belonging to the Marquis of *Cestagati*, near the *Via Pia*, are forty-three different Kinds of Water-works, but most of them very small, and some of them puerile. Before the Palace are the Statues of *Adonis*, *Trajan*, *Marcus Aurelius*, *Æsculapius*, *Hercules*, *Geta*, *Flora*, and many more. But the most remarkable Curiosities are the Paintings within the Palace, by *Guido Rheni*, *Titian*, *Tempesta*, *Lanfranchi*, *Guercino*, and *d'Arpino*: Among these, the Discovery of Truth by Time is esteemed the most valuable.

The *Farnese* Gardens cover the greatest Part of Mount *Palatine*, and the grand Entrance to them is from the *Campo Vaccino*. At the Bottom of the Steps are fine antique Statues of *Julia Augusta*, a *Muse*, two of *Mercury*, *Meleager*, and a *Gladiator*. At the Top of the Steps, in a Grotto decorated with a Fountain, are the Statues of *Apollo*, *Mammea*, *Plotina*, *Æsculapius*, *Marcus Aurelius*, *Commodus*, and

Lucius Verns. Further on are two Statues of captive Kings in Chains ; *Poppæa*, *Nero's* Consort, in a mournful Attitude, in whose Countenance the Expression of Grief is truly admirable ; *Otacia*, *Faustina*, and *Livia*, the Wife of *Augustus*. Many of these Antiquities, with other fine Pieces of Marble and Bass-Reliefs, were sent hither by *Paul III*, who was of the *Farnese* Family, from the Theatre of *Vespasian*, in the Neighbourhood. In 1721, the Baths of *Augustus*, or, at least, those of the *Augustan* Family, were discovered here ; but the stately Front of them, which had not received the least Damage, was, for its excellent Materials, together with the other Curiosities found at the same Time, carried away, during the Session of a Conclave, to *Parma*. Plates of this Front, together with the Fresco Paintings on the Cielings of some of the Rooms, may be seen in *Montfaucon's Suppl. Antiq. Expl. T. III. Lib. VII. c. 1.*

The Search after Curiosities of Antiquity is still vigorously pursued here, and their Labour has not been in vain, for not only great Quantities of costly Marble, Porphyry, Serpentino, and Giallo Antico, have been discovered, but also intire Pillars and Statues : No Spot, indeed, can be more promising than this, the Imperial Palace having formerly stood upon it. Among the Ruins of *Nero's* Baths, several Statues of *Venus* have been lately found, and a few Years ago four hundred Coins of that Emperor were discovered in the *Sala Neronis*. The upper Parts of the Gardens are in great Disorder, from their still continuing to dig there, and the broken Pieces of Pillars, Basso-Relievo's, Statues of *Oriental* Granate, Alabaster, Porphyry, and the like. A pompous Inscription was erected here in 1726, in Honour of the Duke of *Parma*, for his fine Taste and Munificence in adorning these Gardens ; and his Successors have still sufficient Opportunities for deserving the like Encomiums.

On the Declivity of the Hill, opposite to *St. Theodore's* Church, are very lofty Cypress-trees, which greatly augment the Beauty of this Spot. In the Vaults are deposited the several Parts of the grand triumphal Arch, which is erected before these Gardens, every Time a new Pope takes Possession of the *Lateran* Church. Every Spectator of Taste and Learning must be affected with a melancholy Pleasure, by the Prospect from the Top of this Hill, as some of the most

most famous Ruins of Antiquity present themselves, at once, to his Sight; among which are the Temple of *Janus Bifrons*, of *Romulus* and *Remus*, the *Circus Maximus*, the *Rostra*, the *Capitol*, the Temples of *Vesta* and *Peace*, and, lastly, the *Campus Vaccinus*.

Formerly the Academy of *Arcadians* held their weekly Meetings in these Gardens, and their Regulations are still extant here, cut on Marble: But, at present, they meet in the *Villa Gimnasi*, on Mount *Aventine*, near the Church of St. *Sabina*. Not long since a Division happened in this Society, and Part of the Members, separating themselves, formed the *Academia de Quirini*.

The Society of *Arcadians* was founded for the Improvement of *Latin* and *Italian* Poetry: How well they have succeeded, the several Biographical Pieces, published by them, are shining Instances, and cannot fail of pleasing and instructing the Reader: But the Number of Societies, of this kind, lately formed in *Italy*, has greatly tended to diminish the Credit of this; nor are their Memoirs always free from Pieces unworthy of appearing in the Works of a learned Society. It must, however, be allowed, that the *Academia della Crusca*, at *Florence*, has greatly refined the *Italian* Language.

I shall not endeavour to enumerate all the Academies of this kind in *Italy*, their Numbers, if we may credit some Persons of Learning, amounting to upwards of five Hundred.

In the Gardens of Prince *Ghigi*, on the *Monte Viminale*, in the *Via Felice*, are several Fountains and Water-works, but they are not kept in good Order; many of the latter are calculated to put Tricks upon Strangers, but this may be avoided by keeping near the Rails contiguous to the House.

The Collection of Curiosities is kept in a particular Building, and consists principally of Weapons used by different Nations; among which are the two Carbines presented by the present Emperor to the Constable *Colonna*, who gave them to this Family; they are inlaid with Gold and *Bohemian* Granate, and valued at three thousand Scudi: Here are also a Musquet with a silver Barrel; another, which, being loaded once, may be fired above twenty Times; *Turkish* Standards and Horse-tails; the Skin of a *Turk*; an *Indian* Bed made of the inner Bark of a certain Tree, which is

suspended like a Hammock, to avoid noxious Insects; an Apron of the Feathers of Parroquets, being a Sort of Modesty-piece worn by the *Indian Ladies*; a Shirt, with some Sentences of the Alcoran painted on it, worn by superstitious *Turks* as a Preservative in Battle; the Mummy of an *Egyptian Queen*, said to have been brought hither at the Expence of four thousand Scudi; a Snake above eleven Feet in Length, and two Spans in Circumference, which was found in the *Campagna di Roma*; Horns of the Sea-horse, Narval, commonly said to be unicornous; a Sheep with two Heads; the Teeth and Bones of a Giant; several Petrifactions; a natural Priapus of Pearls, some of which are half an Inch in Length; a Rock-cryстал, in which was contained some pure virgin Silver; another Piece, in which a Sort of green Herb appears like the fine Plumes of a Feather; a very small Basilisk, said to be found in an Egg, but it is too neatly represented, with its open Mouth, Teeth, Wings, and Tail, to pass for a Production of Nature; nothing being easier than to form such Monsters from several kinds of Sea-fish.

The principal Antiquities here are a *Diana*, in Bronze, with three Faces; a Priapus sonorus with a Cock's Head; some obscene Figures worshipped by the married Ladies, among the ancient *Romans*; an antique Bulla of Gold, worn as a Mark of Nobility, and on it the Word CATULLUS, in raised Letters; the three Fates, in Bronze; a Tripod, used in the ancient Sacrifices; some unknown Idols; antique Footstools of inlaid Work; a small Head of *Antoninus Commodus*, in Marble, on a Pedestal of Agate; a little Bust of a King, in Lapis Lazuli; a Head of *Trajan*; and a Bust of *Adrian*, in red Jasper, reckoned the most valuable Curiosity in the whole Collection; the Gem has a very beautiful Appearance, being of a green Colour, elegantly spotted with a deep Red. The small silver Coin, said to be one of those Pieces which *Judas* received for betraying his Master, exhibits, on one Side, a Head in Relievo, and, on the Reverse, a Flower, badly done; it is as large as a Groschen, and seems to be a *Rhodian* or *Parthian* Coin. A *Jewish* Shekel of Silver, also shewn here, is about the Size of a Specie-dollar. Further on are a marble Basso-Relievo, representing the Nativity of *Christ*, bordered with precious Stones; another beautiful but small Basso-Relievo of Ivory, exhibiting

exhibiting a Battle; a very neat and small Piece of Sculpture, in Wood, representing a Shepherd with his Flock, and over him a *Cupid*; several Medals and Cameo's; the Cloaths and Horse-furniture of the unfortunate *Frangipani*, who was beheaded at *Vienna*; the Bust of Pope *Alexander VII.* of the Family of *Chigi*, by *Bernini*; a silver Clock, curiously wrought, which always stood on the Table when *Sixtus V.* gave Audience, in order to direct the Master of the Ceremonies, when he should attend the Person in his Return from the Pope; the Ring of *Pius II.* set with a most beautiful Ruby.

Among the remarkable Paintings, are the Portrait of *Pius V.* by *Carlo Maratti*; the Battle of the Gods and Giants, by *Giacinto Brandi*; a *Venus*, by *Padovanino*; two Perspective Views, by *Viviano Cadazza*; a Copy of *Titian's* Martyrdom of *St. Peter*; and a dead *Christ*, by *Albert Durer*.

The Villa of Pope *Julius III.* before the *Porta del Popolo*, belongs, at present, to the Papal Chamber; here the foreign Ambassadors alight, and from thence they make their public Entry: The Palace is an elegant Structure, and built from a Design of *Vignola*, who has also given a Plate of it in his Book of Architecture. In the Gallery or Portico of the Court are seven antique Busts in Bronze. The front Gallery is painted, by *Raphael d'Urbino*, with foliage and grotesque Figures. In every Place is a Variety of marble Sculptures.

The *Villa Giustiniani* stands on a delightful Hill before the *Porta del Popolo*: Among other Antiquities, to be met with here, is a very large marble Statue of the Emperor *Justinian*, from whom this Family derives its Origin: In the Palace is the *Palmyrean* Inscription, *Diis Malacbelis*, &c. which has already puzzled so many learned Antiquarians.

Part of the Statues have been removed to the *Giustiniani* Gardens on *Monte Cælio*.

The *Villa Ludovisia*, in *Monte Pincio*, at present belongs to the Prince of *Piombino*.

The Walks and Vista's in the Gardens are very beautiful, and decorated with Statues, Vases, and Basso-Relievo's: Round the Palace are twenty-four large Urns, placed in the Form of an Amphitheatre; but the Apartments cannot be seen, on account of the frequent Absence of the Steward, or *Major Domo*.

The *Villa Mattei nel Monte Celio alla Navicella*, owes most of its Splendor to the Duke *Cyriaco de Mattei*, who left six thousand Scudi, *per Annum*, for keeping it in Repair. In the first Avenue, or Walk, facing the House, are above seventy small stone Coffins, or Tombs, and Urns, with Inscriptions; two, fronting the Palace, are of an uncommon Size, being near six Feet high: The Fountains are decorated with Statues, but not executed in a very elegant Taste: The Labyrinth is but mean, and had formerly, in the Center, a Stone, on which was a ridiculous Inscription; but this they have thought proper to remove.

In the Theatre, as it is called, is an Obelisk of Granate, thirty Palms in Height, consisting of two Pieces joined together: It formerly stood in the *Campus Martius*; the upper Part of it is embellished with *Egyptian Hieroglyphics*. Here is likewise a large Bust of *Egyptian Marble*, about which, as in many other Points, the Learned cannot agree. *De Seine* will have it to be the Head of *Jupiter Ammon*; *Ficonery* asserts it to be *Alexander the Great*; and *Montfaucon* is equally positive, that it is the Head of *Serapis*. Here is also a large Stone-coffin, or Bathing-vessel, having on it a Basso-Relievo, representing the nine *Muses*, and two male Figures; the Length is ten, the Breadth four, and the Depth about five Palms: That it hath been a Tomb, may be concluded from the following Inscription, said to be now on it:

Pinarius Pateros Oppiæ Lubia Mirsinæ.

Though I was not fortunate enough to find it. But, be this as it will, this Vessel served *Philip Neri* as a Pulpit for preaching to the Populace. In another Part of the Garden is a large Pillar of *Oriental Granate*, on the Top of which is a bronze Eagle crowned, which is the Arms of the *Mattei Family*. Not far from hence are the Ruins of the *Claudian Aqueduct*, which still demonstrate the Grandeur of the Work, when in its pristine Splendor.

In the Portico of the Palace are two small Statues of *Porphyry*, and a Head of *Nero*. Near them, in the first Apartment, is a fine marble Group of *Apollo* fleeing *Marfyas*, by *Oliviero Romano*; antique Statues of *Marcus Aurelius*, *Brutus*, *Plenty*, *Antoninus Pius*, *Commodus* on Horse-back, dressed like *Hercules*, with a Lion's Skin thrown over his Shoulders, and *Seneca*; and a bronze Horse, cast by *Pallajuolo*; a curious

rious Bust of *Penthesilea* Queen of the *Amazons*; *Jupiter Ammon* in *Egyptian* Marble, and another of *Antoninus Pius*.

In the second Apartment are the ancient Statues of *Antinous*; *Venus* coming out of a Bath; a Satyr drawing a Thorn out of *Silenus's* Foot; *Ceres*; *Silenus* riding on an Ass; and *Friendship*, in the Figure of a beautiful Woman, pointing at an Incision in her Breast, as an Emblem of Sincerity and Candour: This Figure is bigger than real Life, and is the Work of the above-mentioned *Oliviero Romano*. It was a Present from *Virginio Ursini* to *Cyriaco Mattei*.

Here are also three sleeping *Cupids*, formed out of one Block; *Plotina*, ~~*Adriana*~~ *Empress*, the Head of which is *Trajan's* greatly admired; two Pillars of Nero Giallo Antico, and two of Nero Bianco; a fine Table of green Porphyry, and a fine antique Eagle of white Marble.

In the third Apartment are a very curious Table of inlaid Oriental Gems; the Plan of *Constantinople* curiously drawn with a Pen; valuable Busts of *Brutus* and *Portia*, in a Group; the Busts of *Marinus* and *Ælius Cæsar*, and two large Heads masked.

The fourth Apartment contains the Statue of *Lucius Verus*, of a very extraordinary kind of Marble; a Bust of *Tiberius*; two fine Pillars of green Marble; and a Head of *Cicero*, accounted the best Likeness extant of that celebrated Orator, though the Nose, Lips, and Chin have been supplied by some artful modern Hand: Here are likewise the Statues of *Ceres*; *Agrippina*; an ancient Tomb, with an Inscription; a large Vessel of Oriental Alabaster, or *African* Marble.

In the fifth Apartment, are a Head of the Idol *Serapis*, in a Sort of Touchstone; the antique Busts of *Marcus Aurelius*, wearing a Veil; and *Lucius Verus*, *Antoninus Pius*, *Adrian*, *Geta*, *Lucilla*, *Faustina*, and *Caracalla*; a large Statue of *Lucius Verus*; another of *Andromeda*; an Equestrian Statue of *Adrian*; and the Head of a Colossus, which, if the Parts were in Proportion, must have been sixty-four Feet high, the Head being, at least, eight Feet.

But the most excellent Piece in this Villa, if not the finest Statue of Antiquity in all *Italy*, is that of *Faustina*, or rather that of *Livia Augusta*: The Countenance of this Statue exhibits the Bloom of Youth, blended with Majesty. In short, both the Statue and Drapery are without Fault or Blemish. On the Outside of the House, is a noble Statue

of *Julius Caesar*, in a Consular Habit, assisting at a Sacrifice.

Il Monte Pincio, formerly *Colle degl'Horti*, has its Name from a Palace, which formerly stood on it, belonging to the Senator *Pincio*, but its ancient Name was *Mons Collatinus*; and, at present, from the Church erected on it, is commonly called *Monte della Trinità*: One of its principal Ornaments is the Palace of the Great Duke of *Tuscany*, or the *Villa Medica*; but this fine Seat is not properly supported: On the Door is a Mark of a Cannon-ball, shot from the Castle of *St. Angelo*, by Queen *Christiana*: In the first Hall are eighteen fine Pillars, of which four are of *Verde Antico*, two of *Alabastro Contognino*, and two of *Breccia*; a Group representing a Satyr instructing a Youth, probably *Bacchus*; four Statues of that God; two Sons of *Niobe*; and a Sorcerer riding on a Sea-horse, in white Marble; the Busts of *Livia*; *Tullia*, *Julia*, *Titus's* Consort; *Martiana*, *Seneca*, *Lucius Verus*, *Vitellius*, and two of *Antonius Pius*, one of which is a masterly Performance.

In the second Apartment is an exquisite Statue of *Apollo*, which some have declared equal to the *Antinous* in the *Belvedere*, and the *Venus of Medicis*; the two other Statues of *Apollo*, in the same Attitude, are not comparable to it. *Marsyas* bound to a Tree, in order to be flead, is likewise a very valuable Antique: Here are likewise two elegant Statues of *Venus*; one in a kneeling Attitude, and the other, which is the more modern of the two, standing on a Shell. Besides these, are antique Statues of *Ganymede*, *Cupid*, *Faunus*, *Hercules*, and a good antique Copy of the *Farnesian Hercules*; a Table of *Florentine* Work, ten Palms in Length, and six in Breadth, with an Oval of flowered Alabaster in the Center, though not of one Piece: The Designs on a Table, inlaid with Crystal, are said to be the Work of *Michael Angelo*, but were certainly done by a meaner Hand, as well as the Figures on a celestial Globe in the other Room, which are also imputed to that great Artist. With regard to the Paintings here, the principal are, *Christ* led out to be crucified, by *Gaetano*; the *Virgin Mary* with the Child *Jesus*, *St. John*, and *St. Joseph*, by *Titian*; and some other Pieces, by *del Sarto*, *Bassano*, and *Tempesta*. Among the marble Busts are those of *Petronia*, *Sabina*, *Plotina*, and a more modern one of *Leo XI*, who was descended from the House of *Medicis*.

In

In the third Room, besides those celestial Globes already mentioned, are two Tables of Alabastro Fiorito, or flowered Alabaster; and another of Alabaster, and inlaid *Florentine* Work. This, and the next Apartment, are adorned with seventy-two Portraits of eminent Persons of different Nations: Over the Door is a marble Head of *Jupiter Ammon*; and above it a Representation of the Sea-fight, near *Lepanto*, painted by *Tempesta*: From this Apartment is an incomparable View over the City of *Rome*.

In the Colonnade, or Gallery, before the Garden, are four beautiful Pillars of Cipolino, and some others of *Oriental* Alabaster; a marble Vase, near six Feet high, decorated with Basso-Relievo's, representing the Sacrifice of *Iphigenia*; and six Statues of *Sabine* Matrons, of which one is exquisitely performed. The Garden-front of the Palace is adorned with several Basso-Relievo's, one of which represents *Hercules* combating with a Lion; and others, Sacrifices of several kinds: Besides which, there are here about forty Busts and Statues. On the Steps are two Lions; that on the Left-hand, coming out of the House, is the best, though executed by a modern Artist; his left Fore-paw seems to rest on a marble Ball, and under it are these Words, *Opus Flaminii Vaccæ Romani*; the Work of *Flaminius Vacca*, a Native of *Rome*. Here are likewise the Statue of *Silenus*, with a small *Bacchus*, or *Saturn*, together with those of *Mercury* and *Mars*, or a Gladiator: All these are modern Pieces, and executed in Bronze; three Kings in Porphyry; and, farther on, a fourth. In the Garden, on the Right-hand, is likewise the Statue of *Venus* upon a Fountain; and, in another Part, the Statue of *Rome triumphant*, in a sitting Posture; two large Vases, in *Oriental* Granate, which formerly belonged to the Baths of *Titus*, and brought hither by Cardinal *Alexander de Medicis*; each of them is ten Paces long, five broad, and four Feet deep. Here are also two masked Heads, by *Michael Angelo*; an Obelisk of *Egyptian* Marble, composed of two Parts or Pieces; the upper Part is embellished with hieroglyphic Figures: But the most exquisite Piece is *Cleopatra* expiring, with the Asp twisted round her Arm, and giving the mortal Wound; it is about thrice as big as real Life, and exactly resembles that in the *Vatican*. *Plutarch* tells us, that such a Statue of *Cleopatra* was the most distinguished Part in the triumphal Procession of

Augustus. That Statue was probably the Original, of which this is a Copy.

On the other Side of the Garden is a Group, representing *Niobe* with her Children, and *Apollo* and *Diana* shooting Arrows at them; together with an old Man. The whole Number of Figures in this Group amounts to fifteen, besides a Horse standing on a Rock, and one of *Niobe's* Sons in *Parian* Marble. This last Figure, together with *Niobe* herself, and that Daughter who very naturally endeavours to shelter herself behind her Mother, are the best Pieces; but all of them have felt the corroding Hand of Time, in several Places, especially the Hands and Feet. The Figures are as big as Life, and *Niobe* much bigger. These, together with the Gladiators now in the Tribuna at *Florence*, were dug up without the *Porta S. Johannis*. *Pliny*, in his *Hist. Nat. Lib. XXXVI. c. 5*, says, that it was not known whether the Group of *Niobe* and her Children, in the Temple of *Apollo Sossanus*, at *Rome*, was the Work of *Praxiteles* or *Scopas*; but we have no Certainty that this *Niobe*, in the *Villa Medici*, is the very Original mentioned by *Pliny*; much less can we form any Judgment of the Skill of these Sculptors from this Performance. And though *Pliny* had been more particular in his Description, and his Account had exactly corresponded with the *Niobe* of *Medici*, yet the Point could not have been thence absolutely determined; many Copies having, doubtless, been made from one admired Original, and, at present, not to be distinguished from it, especially as the latter may possibly be lost. The mythological Fable of the Punishment inflicted on *Niobe*, for her Ambition, is related in the 6th Book of *Ovid's Metamorphoses*.

The *Villa Montalto*, built by *Sixtus V*, when he was Cardinal, has lost a good deal of its Beauty, since it was sold in 1696 to Cardinal *Negroni*; the Garden, however, is still decorated with elegant Walks, and some Water-works. In the Fountain near the great Canal, is the Statue of *Neptune*, by *Bernini*; and, contiguous to it, *Apollo* and *Mercury*. Round the principal Court of this Palace, which stands in the Center of the Garden, are great Numbers of antique Urns in *Terra Cotta*; and, in the open Gallery, on the Ground-floor, are two Consular Statues of *Marcellus* and *Marius*, sitting in their *Curules*, or ivory Chairs; which, according to the Greek

Inscription upon them, were cut by *Apollonius*. Among other antique Curiosities in the Palace, are the Goddesses *Nænia*, in Marble; also, the Busts of *Geta*, *Severus*, *Drusus*, &c. In the other Palace erected by *Sixtus V*, while he filled the Papal Chair, is a Variety of excellent Paintings, together with several marble Statues and Busts; and, in a Vault contiguous to it, is the Skin of the Horse on which he used to ride, stuffed.

The Villa belonging to Prince *Pamfili* (which is also called *Belrespiro*) on *Mons Janiculus*, without the *Porta Aurelia*, or *S. Pancratii*, is one of the finest in *Rome*, and even delightful in Winter, its Walks and little Groves consisting intirely of Ever-greens. Here is a Mall four hundred and sixty common Paces in Length, a spacious open Place for Carousals, and a Wood consisting of Pine-trees, in which are great Numbers of Deer. In a circular Area, before the north Front of the Palace, are the Busts of the twelve *Cæsars*, under each of which is an antique Bas-Relief of Marble: The Water which continually plays out of the Wall between each Bust, renders the Place, in Summer, very cool and pleasant. Towards the South is the Flower-garden, and at the End of it a large Fish-pond, near which is a Statue of *Alexander the Great*: In this Palace were formerly some scarce Antiques in Sculpture; as the Heads of *Nerva* and *Tullia*, the Statue of an Hermaphrodite, and the Monument of *Diadumenianus*, a Son of the Emperor *Severus Macrinus*; but these were, some Years since, presented to the *Albani* Family: Besides these, some fine Paintings have been carried from hence for the Embellishment of the *Pamfili* Palace in this City; but, notwithstanding this, a curious Spectator may still meet with sufficient Entertainment. Before the House are the Statues of *Antoninus Pius*, *Hercules*, and an *Egyptian* Idol.

The Outside of the Palace is decorated with a Variety of curious Bas-Reliefs, Busts, and Statues; particularly over the grand Entrance, are the Busts of *Vitellius* and *Claudius*; and, in the first Chamber, are the Statues of *Seneca*, *Venus*, and *Diana*; the Busts of *Tiberius*, *Claudius*, and *Vespasian*; also a modern one of *Innocent X*, and a *Bacchanal*, painted by *Giulio Romano*. On the left Hand is the private Chapel, in which is an Altar-piece, representing the Virgin *Mary*, painted by *Michael Angelo Caravaggio*. In the second

Chamber are a fine large Urn of *Oriental Alabaster*, the Statues of a *Vestal Virgin* and *Marfyas*, with two small, but extremely beautiful Pillars of *Oriental Jasper*; upon one of which is represented the Head of *Titus*, and on the other that of *Domitian*. The third Chamber is embellished with fine Pillars of green, black, and brown Marble, with the Statues of *Julia Augusta* and *Pub. Clodius*; a costly Table of inlaid Gems; several Portraits, by *Giorgione*; and *Noah's Ark*, painted by *Bassano*. In the fourth Chamber, on a fine Table of inlaid Gems, stands a curious Vase with its Cover, both of *Porphyry*; here are also marble Statues of *Bacchus*, *Julia*, *Apollo*, and *Faunus*; the Fable of *Andromeda*, in Bas-Relief, a Piece very highly valued; *Porphyry* Busts of *Brutus* and an old Woman, said, by some, to be the Goddess *Nænia*, and, by others, a Sibyl; three Portraits of the Virgin *Mary*; one by *Raphael*, another by *Perugino*, and the third by *Guido*; and another of a young Lady, called *Beatrix*, of the House of *Venci*, who was beheaded for Parricide: This Piece was the last Performance of *Scipione Gaetano*; the Massacre of the Children of *Bethlehem*, by that celebrated Painter, *Pietro da Cortona*; the utter Demolition of the City of *Castro*, in the Time of Pope *Innocent X*, for murdering their Bishop, by *Mola*, and a *Charity*, by *Guercino*, were formerly in the fifth Apartment, but have since been carried to the City. Here are also five Paintings, by *Job. Manciola*, a *Fleming*, which represent the principal Festivals and Diversions at *Venice*; also, the Apprehending of *Christ* in the Garden on the Mount of *Olives*, by *Cav. Lanfranchi*: Which is one plain Proof, among others, of the Want of due Attention to Propriety in the Arrangement of Paintings, and the Subjects they exhibit for the Decoration of the *Italian Palaces*. In the round Hall are two Cannons, cast at *Venice*, with the Statues of *Diana*, *Adonis*, a Gladiator, and the Busts of *Faustina*, *Severus*, *Galba*, and *Julius Cæsar*.

In the first Apartment of the upper Story, are the Pictures of *Cain* killing his Brother *Abel*; a *Charity*, by *Valentine*, a Native of *France*; and a *Faina* or *Marten*, cut in Marble, by *Bernini*. In the second Apartment are a large Piece, representing a Storm and Shipwreck, by *Montagne* or *Tempesta*; a marble Bust of *Julia*, the Daughter of *Augustus*; Heads of the Consul *Marius*, the Emperors *Marcus Aureli-*

us and *Nerva*, the only one of the latter in *Rome*, with a small Statue of *Bacchus* in red *Oriental Marble*. In the third Apartment are three Battle-pieces, one painted by *Antonio Valle*, and the other two by *Manciola*. On the Ceiling is a naked *Venus* in her Car drawn by Doves, from the curious Pencil of *Sacchi* : But the late Prince of *Pamfili* had the Nudity of the Goddess covered by a thin Drapery, as also the Statues covered with Plaister, in order to render them less offensive to Modesty. These Amendments were made by the Instigation of the Jesuits, who endeavoured to gain this Prince intirely to their Party : But his Zeal was but of a short Continuance, the Prince, soon after, resolving to have Things put on the old Footing ; and, accordingly, a second Alteration began, which was easily made in some Pieces, but proved of great Disadvantage to others. From a like Kind of Delicacy, the *Venus à Belles Fesses*, not far from the *Corps de Logis* at *Versailles*, suffered very considerably. This Statue, originally formed out of one intire Block of white Marble, represented the Goddess naked ; but a Drapery was added to it, that it might no longer offend the Modesty of *Madame de Maintenon*, by which Means some Pieces were broken off.

In the third Apartment of the *Villa Pamfili* are, a Statue of *Flora*, by *Algardi* ; an antique *Grecian Queen*, *Bacchus* and *Antinous* ; as also some Groups, representing Boys at Play, by *Algardi* ; and a beautiful Table inlaid.

In the fourth are some excellent Paintings, by *Bassano* ; the *River Nile*, in *Egyptian Marble* ; a marble Head of *Papirius*, and a Table of *Lumachella*.

The fifth and last Apartment contains two Portraits, by *Paolo Veronese* ; a Piece, representing *Taddeo Zuccaro's* whole Family, by himself, with some other curious Paintings ; the Busts of *Valerian*, *Vespasian*, *Domitian*, and *Mam-mæa*, with an antique Statue of a *Præfica*, or one of those Women hired to weep at Funerals.

Among the Statues on the Ground-floor, are those of *Cybele* riding on a Lion, *Diana*, *Hercules*, one of the *Muses*, an *Hermaphrodite* in a standing Attitude, and a marble Group of *Jacob* wrestling with the Angel, by Cav. *Algardi* ; who also made the brass Statues of Pope *Innocent X*, of the *Pamfili* Family, and the celebrated *Donna Olympia Maildachine*, his Holiness's Sister-in-Law, and Grand-mother to

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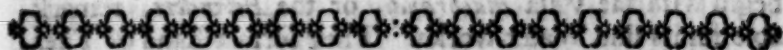
Job. Baptista Pamfili, Prince of *Carpinetti* and *Belvidere*; and his Brother, Cardinal *Benedict Pamfili*. In another Place are the Statues of *Meleager*, *Ceres*, *Diana*, *Titus*, and *Dia-dumeneus*.

This charming Villa is upwards of five *Italian Miles* in Circumference, and was laid out, together with the Palace, after a Design of the Cavalier *Algardi*; a more particular Account of it may be seen in a Treatise, intitled *Le Statue e Vedute della Villa Pamfili intagliate*, &c. The *Paolina* Aqueduct, passing through it to the *Via Aureliana*, is a great Conveniency for supplying its Water-works.

In 1717, Cardinal *Giovanni Patrizio* built a fine Villa without the *Porta Pia*, to which belong very pleasant Walks, with a commodious Palace of elegant Architecture, in which is one Chamber painted in Form of a Grotto: The upper Apartments are embellished with a great Variety of Copper-plates and fine Paintings; among the latter are the Battles of *Prague* and *Leipsic*, done on Canvas.

The Villa belonging to the Duke of *Strozzi*, on the *Monte Viminale*, is very well worth seeing, for its fine Walks and Statues: Among the latter are two modern Pieces; one representing *Adam* and *Eve*, and the other a small neat Statue of *St. Laurence*, by Cav. *Bernini*.

One capital Defect in the *Italian Gardens* is, that their Walks are too sandy, and not properly gravelled, as in other Countries: But this is in some Measure compensated by leaving Spots here and there free from artificial Improvements, for Nature to display her Beauties; for forced Regularity, continually presented to the Eye, must prove disagreeable: And hence it is, that the Gardens and Walks in *Holland* yield no lasting Entertainment. The Magnificence in the Gardens of *Versailles* strikes the Mind with Astonishment at the first View; and the *French*, when they shew them, may very well say, "That their Monarch is "the only Prince who can force Nature." But these artificial Elegancies, and forced Decorations, soon cloy; and for this Reason, most People prefer *Marly*, where Art and Nature are mutually blended.



LETTER LIV.

An Account of TIVOLI, FRESCATI, &c. and the Parts adjacent to ROME.

S I R,

ROME lies in a very pleasant, but thinly inhabited Country; a Circumstance common to it with the rest of the Ecclesiastical State; the melancholy Consequences of the Rigour of the legislative Power, the frequent Changes in the Papal Families, whose only Aim is to enrich themselves; the Want of Trade, and the Swarms of Monks and other Ecclesiastics. Between *Rome* and *Tivoli*, are the finest Plains, but destitute of Towns or Villages; so that during the Harvest, the Peasants of *Viterbo*, *Perugia*, and the mountainous Part of *St. Peter's Patrimony*, retire thither to help the few wretched Inhabitants to get in their Corn. What gives this Country a more melancholy Aspect than it really merits, is the Inhabitants retiring from the Plains to the mountainous Parts, on Account of the cool salubrious Air.

Frescati is situated on the Brow of a Mountain, about twelve *Italian Miles* from *Rome*. In the Way thither, are the Ruins of the *Claudian* Aqueduct, of the Emperor *Galienus's* Villa, and of the Tomb of *Alexander Severus*, in which was lately found the Coffin of that Emperor, at present deposited in the Capitol; and, in the Coffin, the famous Urn, now in the *Barbarinian* Library. *Frescati* stands on the Spot where the ancient *Tusculum* was situated, and derives its Name from the Arbors, or Tabernacles of Laurel, built by the Inhabitants of *Tusculum*, when their City was demolished in the Pontificate of Pope *Caelestin* III, *A. D.* 1191. The agreeable Situation of this Place induced several Persons of Distinction to fix here their Country Residence, who have not only several splendid Palaces and Gardens, but also elegant Water-works; it is therefore surprising that some Travellers have spoken so contemptuously of those Villa's.

In the short Description I purpose to give of them, I shall begin with the Villa *Aldobrandi*, or the *Belvidere*, remarkable for its fine Water-works. They form a Kind of Theatre, and the brass Globe, supported on the Shoulders of *Atlas*, ejects Water on all Sides. Near this Statue are a Lion and a Tyger fighting, and the Water, spurting from the Mouth and Nostrils of the latter, exactly imitates the Snarling and Hissing of that Creature, when enraged. The Column of Water, ejected perpendicularly in the Center of the Fountain, rises to the Height of seventy-four Palms, and causes an uncommon Noise, resembling that of Granadoes and Rockets. Here is a *Faunus*, or *Polyphemus* (besides several other Statues and Bas-Reliefs) playing on one of the ancient pastoral Pipes, consisting of several unequal Reeds; and a Centaur blowing a Horn, said to be heard at the Distance of four *Italian* Miles. The Water that supplies these elegant Works is brought hither from a Spring six *Italian* Miles distant. In the arched Hall is Mount *Parnassus*, with *Apollo*, the Muses, and *Pegasus*; the Music of this Choir proceeds from an artificial Cuckoo and an Organ, with Variety of Stops, and played upon by the Water; as is also another before the Theatre. The Keys of these Instruments are touched by little brass Studs fixed in a Cylinder, which is moved in a progressive Rotation by a Cascade of Water. At the Side of *Parnassus* are the Statues of *Carinna* and *Sappho*, and the chief Adventures of *Apollo* painted in Fresco on the Walls. The Pavement of the Saloon is composed of little Stones curiously connected, representing Flowers and Birds; and, in the Center is a Hole, over which a light Globe is kept in a perfect Equilibrium, at the Distance of a Span from the Floor, merely by a strong Gust of Air forced up by the Water. The Cascade consists of sixty-five Steps, and on the Sides are Tortoises, Dolphins, and other aquatic Animals, cut in Stone, and spouting Water at each other. In the Garden, near the End of the Cascade, is an excellent Wilderness, decorated with shady Walks. The Cielings of the Apartments of the Palace are painted in Fresco, by *d'Arpino*. This Villa belongs, at present, to the Prince *Pamfili*, but, to avoid expensive Visits, he seldom resides here.

The Palace of *Horatius Falconeri*, at *Frescati*, has a beautiful Façade. Under the Altar of the Chapel belonging to
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this Palace, is the Skeleton of *Alexis Falconeri*, whose Bones were cleaned with Lime, and deposited in a white Shroud, and a Monument erected to his Honour, over-against the beatified *Juliano*, of the same Family. The Apartments are decorated with several good Paintings, and afford a very agreeable Prospect.

The Villa *Taverna* belongs to the *Borghese* Family, and, when Pope *Paul V.* resided at *Monte Dragone*, the Cardinal Princes and Ambassadors who required an Audience of his Holiness, were generally lodged at *Taverna*. The *Borghese* Family, at present, generally spend the Autumn and Winter here, the Air being reckoned more healthful than that at *Monte Dragone*.

Some Idea may be formed of the Magnitude of this Palace, from the Number of its Windows, which are no less than three Hundred and seventy-four; and, from one of them, the Owner has a Prospect of his own Estate, to the Amount of sixty-thousand Scudi a Year. In the Apartments are a brass Bust of *Paul V.* and one of white Marble of Cardinal *Borghese*; a small wooden Crucifix cut by a Man born blind; the Lord's Supper, by *Caraccioli*; the Victory of *Michael the Archangel*, by *Perugino*; the Dragon is represented with a Woman's Head, being copied from the Portrait of a certain Lady; the Scourging of *Christ*, and a *Madona*, by *Titian*; together with other valuable Pieces. Here is likewise an antique Statue of *Bacchus*, when a Boy; the Head is by *Bernini*, who has made the like Addition to twelve other ancient Pieces. One Apartment is well furnished with the Portraits of eminent Persons. In the great Gallery are two large Busts; the biggest is that of *Faustina*, the other of *Antonius*; several Animals, painted by *Pioli*, whose Pencil produced the large Piece of *Orpheus*, with his Lyre, among the Beasts. This Gallery opens into a fine Portico adorned with Pillars, designed by *Vignola*, where, as well as in the little Garden adjoining, are several curious Statues, Busts, and Fountains. Here is a Prospect of the Environs of *Rome*.

I cannot here omit the Story of an unfortunate Mother and Daughter of the Family of *Cenci*, whose Portraits are shewn in one of these Apartments. The Father of the latter was such an abandoned Monster, that he could not refrain from committing Acts of unnatural Lust with his Wife,
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in his Daughter's Chamber, and even in her Presence. He likewise endeavoured, several Times, to ravish her. To put a Period to such Indignities, she had Recourse to a most desperate Method : She concealed, in her Chamber, two Ruffians, who were to assassinate her Father in his Sleep ; but, when the dreadful Moment approached, they were seized with a sudden Remorse of Horror and Guilt, and shewed a Reluctancy to perpetrate the Murder : Upon this the Daughter, in a Transport of Rage, snatched the Stiletto from the Hands of the Assassins, and plunged it into her Father as he slept, who immediately expired amidst a Deluge of Blood. This dreadful Catastrophe happened in the Time of *Paul V*, and, the Mother and Brother being privy to the Design, they were, all three, beheaded before the Castle of *St. Angelo* ; the Pope shewing them no other Favour, though they were of a noble Family, than to order some Guns to be fired, at the Time of their Execution, from the Castle of *St. Angelo*, as a Signal for his Holiness to pronounce a Benediction in their Behalf : The Daughter died with great Resolution, and her Youth and Beauty drew a Shower of Tears from the Spectators.

The Front of the Villa *Ludovisi*, at *Frescati*, faces the City, has a pleasant Garden of Ever-greens, and, at present, belongs to the Duke *di Guadagnola*. It is here, without a preliminary Treaty with the Gardener, scarce possible to avoid being wetted, more or less, by the Water-works. The Cascade in the Wilderness is well contrived, and has a fine Effect. In the Palace, which affords a noble Prospect, are ten marble Busts ; two Writing-tables, adorned with several Figures in *Florentine* Work, beautifully executed ; and a Night-piece of a Landscape covered with Snow.

The rest of the Villa's of *Frescati*, as those of *Belpoggio*, *Aquaviva*, *Arigone*, and another belonging to the Duke *di Sora*, with some others, I shall not pretend to describe particularly, as Travellers seldom have so much Leisure, as to throw their Time away on common Objects. About two Italian Miles from *Frescati*, stood *Cicero's Tusculum* ; and, on the Road to *Marini*, the Ruins of the celebrated Gardens of *Lucullus* are still to be seen.

Tivoli lies on a Hill, about eighteen Italian Miles from *Rome* ; but the Road to it is intirely level. A remarkable Brook, called *Solfatara*, or *Solforata*, crosses the Road, the
Water

Water of which is intirely white, and emits an offensive sulphureous Smell, resembling that from a Mixture and Fermentation of Lime and Orpiment, in making sympathetic Ink. Beyond this you cross the *Anio*, or *Teverone*, which has a famous Water-fall at *Tivoli*: The Inhabitants affirm, that their Town was built six Hundred and forty-one Years before *Rome*; and round their Arms they still retain the ancient Motto, *Superbum Tibur*, "Proud *Tibur*."

The Senate and People of *Tivoli*, at present, make but a mean Figure; and even their ancient Town is but a very pitiful Hole, the *Villa Eftense* alone excepted, which is said to have cost the Family, whose Name it bears, three Millions; but even this fine House is now very much decayed.

In this Palace is a Statue of *Venus*, in the same Attitude as that in the Tribuna at *Florence*, but larger. In the Chapel is a famous Altar-piece of a *Madona*, and the Fresco Paintings, in the eight contiguous Chambers of the Ground-floor, were done by *Fred. Zuccaro*, *Muziano*, and *Tempesta*. Here is a small Group, representing the *Nile*, and twelve Boys sitting around him. Formerly the Gardens were embellished with Fountains, and adorned with the Statues of *Leda*, *Æsculapius*, *Arethusa*, *Pandora*, *Flora*, *Pomona*, *Pegasus*, and *Antinous*, with the Grotto of *Venus*, a Sibyl, and others: But their present ruinous Condition plainly indicates the Absence of the Owner: The greatest Part of the Water-works, however, are still kept up; for, as they may easily be supplied from the *Anio*, they require no great Expence. The large Basin, just below the Palace, in which is the Statue of a Horse, furnishes Plenty of Water. Near this is a Row of some Hundreds of Eagles, Pyramids, Flower-pots, and the like Figures cut in Stone, which stand on Pedestals decorated with good Basso-Relievo's of the mythological Fables from *Ovid's* Metamorphoses, and all of them eject Water. This Row of Figures is some Hundred common Paces in Length, and an elegant Decoration; at the End of it is a Ship, with all its Masts and Rigging, emitting Water from all Parts of it. On a little Eminence, near it, is a Representation, in Miniature, of ancient *Rome*, with its Temples, Circus's, Theatres, Obelisks, Baths, Columns, triumphal Arches, and Aqueducts; but, as it is made only of Brick, it is gradually falling to Decay. The *Girandola*, or Dragon-fountain, is well worth seeing, for the great
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Quantity of Water, which it throws up to the Height of seventeen Palms, and the Noise it makes in the Fall. The Water-Organ, under a fine Structure filled with Basso-Relievo's and Statues, is an elegant Piece of Workmanship, together with the Cascade from which the Water precipitates itself without any Steps. In the lower Part of the Garden lie two large Pieces of a Colossus, found in this Place. Here are also Cypresses of the Height and Thickness of a well-grown Oak. The Water-works, in general, at *Tivoli*, exceed those at *Frescati*; but the Prospect from the latter is more charming, *Tivoli* standing on the Brow of a Hill, by which its Prospect, on one Side, is interrupted.

In the Market-place, at *Tivoli*, are erected two large Egyptian Idols, representing *Isis*, of Oriental Granate, which the *Tiburtines* brought away, as a Monument of their Victory over the Inhabitants of *Norcia*; or, according to others, from *Adrian's Villa*. Not far from the Cataract of *Tivoli*, on the Left-hand of the Town, as one comes from *Rome*, are the Ruins of the Temple of *Vesta*, some say, the *Tiburtine Sibyl*, others *Hercules*; round which was formerly a Gallery, consisting of sixteen Pillars, but now only ten of them remain. The Cornice of this Portico is well preserved, and its Basso-Relievo's represent Festoons, and all Sorts of Fruits. The Pillars and Friezes at the Entrance are broken off.

That *Hercules* was particularly worshipped at *Tivoli*, appears from *Martial*, *Epigr. xiii. lib. 1.* and from several marble Pieces of Sculpture found there, on which the Priests of this God are styled *Augustales Herculanei*. Probably his Protection was desired against the violent Inundations of the *Anio*, *Hercules* being accounted the Guardian of dry Land, against the terrible Attacks of the Water, as *Statius* sufficiently shews, *Silvar. lib. 2.*

Among others, *Phigius*, in *Herc. Prodic. p. 396*, mentions an Inscription in the Church of *St. Vincent*, at *Tivoli*, where a Vow is made to *Hercules*, as the Patron of that Place; and an ancient Inscription on Marble, still extant on the Wall of a private House, near the Market-place, is to the same Purpose.

Hercules Tiburtinus is also to be met with in *Gruter*; and *Suetonius*, in his Life of *Caligula*, styles *Tibur*, *Urbs Herculis sacra*, a Town consecrated to *Hercules*; and, in *Strabo* and *Martial*, it is called *Herculeum*.

Suetonius,

Suetonius, in his Life of Augustus, c. 72, says, *Ex Secessibus præcipue frequentavit — Tibur, ubi etiam in Porticibus Herculis Templi per sæpe Jus dixit.* “Among his Summer Retreats he chiefly frequented Tibur, and very often used to sit, for the Administration of Justice, in the Portico’s of Hercules’s Temple.” It is probable, that the Cathedral of St. Laurence was built on the Spot, where anciently stood the Temple of Hercules; and that the above-mentioned Ruins are those of the Temple of the Tiburtine Sibyl, mentioned by Lætantius, lib. 1. Div. Instit. c. 6. *Decimam, Tiburtem nomine Albuneam, quæ Tibure colitur ut Dea juxta Ripas Anienis, cujus in Gurgite Simulacrum ejus inventum esse dicitur, tenens in Manu Librum.* “The tenth is the Tiburtine Sibyl, stiled Albunea, who is worshipped as a Goddess at Tibur, close by the Banks of the Anio; an Image of whom is said to have been found in that River, holding a Book in her Hand.” This Conjecture is greatly strengthened by the Situation of the Ruins, and is further confirmed, from what Horace says, lib. 1. Od. 7.

“ — Domus Albunæ resonantis,

“ Et præceps Anio, & Tiburni Lucus.

“ — Albunea’s airy Walls,

“ Resounding with her Water-falls;

“ And Tivoli’s delightful Shades,

“ And Anio rolling in Cascades.

Addison.

So that, probably, the Goddess was not stiled *resonans*, from the Oracles she delivered, but from the roaring Noise of the neighbouring Cataract of the Anio.

Virgil also mentions Albunea, to whom, on Account of the high Situation of her Temple, or sacred Grove, he gives the Epithet of *Alta*.

That the Image of this Goddess was dug up here, in the Villa of Este, with the Inscription, *Sibylla Albunea*, upon it, appears from Antoninus Del-Re Antiq. Tiburt. Part i. c. 5. p. 87.

But, to return to the Temple of Hercules, or the Sibyl, at Tivoli: The outer Pillars are, indeed, of Marble, but the inner Work only of Brick. In the Niches, or little arched Cavities, are some Fresco Paintings; but from the Images of the Virgin Mary, to be met with here, it is evident, that the Christians had converted this Building into a Church.

Church. From this Hill is a Prospect, not only of the Cataract, but also of the Spots where the Seats of *Horace* and *Catullus* are supposed to have stood. The River *Tevere* falls, with such a violent Precipitation, upon a Rock below, as to turn the Water intirely to a white Froth, and, by its continual Motion, has caused very deep Excavations in the stony Bottom. At the *Carmelite* Monastery, half a League further up the Hill, directly facing the *Cascadelle*, we are entertained with the Sight of another Cataract; but neither of these is comparable to that of the *Rhine*, near *Schaffhausen*, or the *Velleno*, in the Neighbourhood of *Terni*.

How extremely salubrious the Air of *Tivoli* was reputed, in ancient Times, appears from *Martial*, and, particularly, *Horace*, lib. ii. *Odyss.* 6.

“ *Tibur Argeo positum Colono,*
 “ *Sit meæ Sedes utinam Senectæ,*
 “ *Sit Modus lassæ Maris, & Viarum,*
 “ *Militiæque !*

“ May *Tibur*, to my latest Hours,
 “ Afford a kind and calm Retreat ;
 “ *Tibur*, beneath whose lofty Tow’rs
 “ The *Grecians* fix’d their blissful Seat :
 “ There may my Labours and my Wand’ring cease,
 “ There all my Toils of Warfare rest in Peace.”

Francis.

Frescati is, however, full of Seats and delightful Gardens, whereas the only Place, worth seeing at *Tivoli*, is the *Villa Etense*; in Honour of the Founder of which, namely, Cardinal *Hippolytus*, an elegant Poem, in *Latin*, was written by *Phigi*.

Whoever is desirous of amusing himself with old broken Walls, and undistinguishable Heaps of Rubbish, may find abundant Satisfaction at *Tivoli*, among the Villa’s of *Adrian*, *Caius Caligula*, *Syphax*, King of *Numidia*; *Zenobia*, Queen of *Palmyra*; *Marcus Lepidus*, *Plautus*, *Quintilius Varus*, *Marcus Lolius*, *Mecænas*, *Ventidius Bassus*, and many more, whose Names are made Use of to stamp Antiquity on those Places, where hardly any Thing now remains of their ancient Grandeur. What *Montmatre* and its neighbouring Parts are to *Paris*, such is *Tivoli* to *Rome*, in respect of the great Number of Quarries near it; the Stones, dug out of which, I have

have already had frequent Occasion of mentioning, under the Name of *Pietra Travertina*, or *Tivoli Stone*. In the French Language they have an enigmatical Saying concerning *Montmatre*, (equally applicable to *Rome* and *Tivoli*) *Qu'il y plus de Montmatre à Paris, que de Paris à Montmatre*. "There is more of *Montmatre* at *Paris*, than of *Paris* at "*Montmatre*."

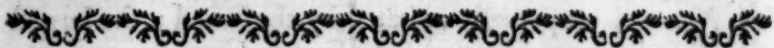
Four Italian Miles from *Tivoli*, lies the *Lago de Bagni*, or *Solfatara*, in which are sixteen little floating Islands, called *Isole Natante*, perpetually agitated by the Wind; the largest of these is between fifty and sixty Feet in Circuit; and one may very easily push them from the Shore with a Pole. The Water of this Lake, and the above-mentioned Rivulet, *Solforata*, issuing out of it, is impregnated with Chalk and Sulphur; for which Reason the Grass and slender Filaments on its Banks are covered over with white Incrustations, exactly resembling, both in Form and Colour, the Comfits made of Coriander, Aniseeds, and the like; whence they are also called *Confetti di Tivoli*, or *Tivoli Comfits*. The Water of the Lake and Rivulet is still in Reputation for curing Consumptions, Asthma's, the Itch, Boils, and other cutaneous Distempers: As for its medicinal Virtues, in ancient Times, besides the Temple erected here to *Hygeia*, or the Goddess of Health, the Daughter of *Æsculapius*, the Inscriptions mentioned by *Pinaroli* are sufficient Evidences.

The Water of this Lake, according to *Strabo*, has a very sanative Quality, in curing of Wounds. *Pliny*, in his *Natural History*, says something to the same Purpose, and that the Surface of it is cold, but, at the Bottom, remote from the Air, and near the subterraneous Heat, caused by the Sulphur, it is warm.

Albano, on Account of its Antiquities, is a Place of considerable Reputation, and much frequented by the Romans in Spring and Autumn. At the Distance of an Italian Mile from it, is the *Castello Gondolfi*, a favourite Residence of Pope *Clement XI*, but otherwise has nothing to satisfy the Curiosity of a Traveller. The Abbey of *Grotto Ferrata*, twelve Miles from *Rome*, is said to occupy the Place of *Tusculum*, *Cicero's* Seat. In the Church of this Abbey are several good Pictures, by *Dominichino*, and one of the Virgin *Mary*, said to be painted by *St. Luke*.

Petrifications

Petrifications are not uncommon in the *Campania*, particularly several Kinds of Elephants Teeth and Bones, *Pectunculitæ tam transversim quam per longum striatæ*, *Punctunculitæ univalves striatæ majores*, *Concha striatæ*, *Conchitæ læves*, *Coralium articulatum Ferrantis Imperati*, *Turbinitæ fasciatæ*, *Dentales*, *Tubulitæ vermiculares*, *Pectinitæ bivalves*, *Chamitæ leviter*, &c. *transversim striati Trochi*, *Purpuræ ventricosæ*, *Bucardites*, &c.



LETTER LV.

The Remains of Antiquity at ROME described.

S I R,

SEveral having given so ample a Description of the ancient State of *Rome*, I shall not now dwell on that Subject, but refer the Curious to *Rossi*, *Pinaroli*, *de Seine*, and other Authors; my View, at present, being only to give Travellers a short Account of such Remains of Antiquity, as are, at present, to be seen at *Rome*, and which have not been mentioned in the preceding Letters.

The Amphitheatre of *Titus* has been honoured by *Martial* with a pompous Epigram; and, though the Injuries of Time have greatly defaced it, yet it cannot, even now, be beheld without Astonishment. The whole Edifice is of *Travartina* Stone, and has four Galleries above one another, adorned with Pillars of the *Doric*, *Ionic*, *Corinthian*, and *Composite* Orders. According to *Eutropius* and *Cassiodorus*, five Thousand, or, if *Dio*, lib. 66, may be credited, nine Thousand wild Beasts, of various Kinds, were killed, in its Area, at the Dedication of it. This grand Structure retained Part of its ancient Splendor, in the Time of *Paul III*, about the Year 1534, when it consisted of eighty Arches, four of which, larger than the rest, stood opposite one another, at right Angles, being the four grand Entrances. Its Circumference was a Thousand six Hundred and twelve geometrical Feet, the external Figure circular, but the Inside elliptical or oval. *Titus* employed twelve Thousand *Jewish* Captives at the Building of it, and expended immense Sums upon it. The exact Dimensions of this stupendious Work may be seen
in

in *Vitruvius* and *Lipsius*, as also in *Maffei's* elaborate *Treatise de Amphitheatris*, where he shews, that Amphitheatres, built with Stone, were far from being so common as is generally imagined; that, except *Rome*, *Verona*, and *Capua*, there was not a City, in all *Italy*, that could boast of one. Historians have often confounded the Words, *Amphitheatrum*, *Theatrum*, *Circus*, *Stadium*, and *Arena*, using one for another. It is evident, indeed, from *Tacitus, Annal. iv*, that wooden Amphitheatres were built in several Parts of the *Roman Empire*; for he relates, in the Place cited, the Fall of one at *Fidenæ*, not far from *Rome*, in the Time of *Tiberius*: This Accident was occasioned by the great Numbers of Spectators, the Weakness of the Materials, and Defect in the Workmanship; fifty Thousand were killed or hurt; or, according to *Orosius*, and *Suetonius*, about twenty Thousand lost their Lives in that Amphitheatre.

The wild Beasts were not, according to the Opinion of some, kept in the arched Places, under the first Row of Seats, the Amphitheatres being neither spacious enough, nor of proper Strength for that Purpose; but were brought from distant Places to the *Arena*, from whence they were turned loose from their Cages. The Amphitheatre at *Rome* is called *Coliseo*, or *Colosseum*, rather for its surprising Magnitude, than from the *Colossus* that stood before *Nero's* golden Palace. In the Year 1725 a Plan and Elevation of this surprising Structure, begun by *Vespasian*, and finished by *Titus*, was published at the *Hague*, in a large Folio, with several Copper-plates, by *Carlo Fontana*; from whence it appears to be five Hundred and sixty-four Feet in Length, four Hundred and sixty-seven in Breadth, and one Hundred and forty in Height; the Length of the *Arena* two Hundred and seventy-three, the Breadth one Hundred and seventy-three, and the external Circumference of the whole Building, one Thousand five Hundred and sixty-six Feet. A great Quantity of Stone has been taken from this ancient Structure, for the Building of the Palaces of *Farnesè*, *St. Mark*, and the *Cancellaria*; but some pretend, that these Stones were only scattered and separated from the Building, by Storms of Rain, Tempests, or Earthquakes, not one of them being taken from the Edifice itself. But, be this as it may, the Area is now overgrown with Grass and Weeds, and not the least Care taken to keep it in Repair.

In most of the Stones on the Outside of this Amphitheatre, are Holes of three or four Inches Diameter. Some are of the Opinion, that, when the Popes resided at the *Lateran* Palace, Markets and Fairs were held here, and that these Holes were made in the Walls by the Chapmen, for fixing their Booths or Stands; but there is a strong Objection against this Opinion, as the Holes are made at so great Height, that they could not be of Use on such Occasions: Others imagine these Holes were made when the Edifice was first built, and that the Iron Cramps and Braces, for binding the Stones together, were inserted in them, and fastened with melted Lead. This Method of binding Stones together is mentioned by *Thucydides*, *lib. iv.* and *Vitruvius*, *lib. ii. cap. 8*; and the Marquis *Maffei* observed Holes, of the same kind, not only in the triumphal Arch at *Susa*, but even in the Stones of Edifices which had remained untouched; and on applying the Chissel, in order to separate them, he found Iron Braces fastened with Lead, which could not but confirm him in his Opinion of the Use of these Holes. Whether, during the many Ravages the City of *Rome* has undergone, the Enemy thought proper to carry away the Lead and Iron; or whether the poor Herdsmen, whose Cattle used to feed near this Place, for Want of other Employment, took the Trouble of forcing them out; is not easily determined. *Cassiodorus* (*lib. iii. 31.*) indeed informs us, that, so early as the Time of *Theodorus*, it was found necessary to decree Punishments for those who should steal the Lead and Iron from the Walls of ancient Structures.

According to the most exact Computation, the Number of Spectators this Amphitheatre could contain, did not exceed thirty-four Thousand, exclusive of those in the upper Gallery; I cannot therefore imagine, why some Authors should endeavour to impose so flagrantly on their Readers. *Ammianus Marcellinus*, in his sixteenth Book, says, that eighty-six Thousand Persons sitting, and twenty Thousand standing, might have a full View of the Sports exhibited in this Amphitheatre. The same Author, *lib. xvi. cap. 16*, calls this Edifice a prodigious Amphitheatre, built of *Tiburine* Stone, to a Height almost beyond the Reach of the human Eye.

Between the Amphitheatre and the triumphal Arch of *Constantine the Great*, is a Pillar, which, on the Account of the

the Water springing out of it like a Fountain, is called *Meta sudans*, and seems to have been intended for the Use of the People when heated at the Games ; but this Fountain appears, from a Passage in *Seneca's* Letters, to have been in being even so early as the Time of *Nero*. It has been several Times repaired, though, at present, it makes but a mean Appearance.

The triumphal Arch of *Constantine the Great* shews that Sculpture, even in that Emperor's Time, which was above a hundred Years before *Rome* fell under the Power of the barbarous Nations, was greatly declined. Nor are the Medals, struck, since the Time of *Caracalla*, comparable to those of the Emperors who flourished before him. Hence the Beauty of some Pieces in this triumphal Arch incline me to think, that they are the Works of an earlier Date, and belonged to some other ancient Monument, perhaps to the triumphal Arches of *Trajan* or *Domitian*. That, at least, some of the Basso-Relievo's, now on *Constantine's* Arch, were originally on that of *Trajan*, cannot be doubted, together with the eight mutilated Statues, whose Heads, according to *Paulus Jovius*, *Lorenzo de Medicis* privately broke off, and conveyed to *Florence*. This Arch stands in the *Via Appia*, at the Junction of the *Celian* and *Palatine* Mounts ; under the main Arch are these Words, "*Liberatori Urbis.*" "*To the Deliverer of the City.*" And on the other Side, "*Fundatori Quietis.*" "*To the Author of public Tranquillity.*" The Basso-Relievo's on this and other triumphal Arches at *Rome*, are treated of in a large Work, intitled, *Admiranda Romanarum Antiquitatum ac veteris Sculpturae Vestigia anaglypho Opere elaborata*, &c. imbellished with eighty-three Copper-plates, by *Pietro Santi Bartoli*, and illustrated with learned Observations, by *Giov. Pietro Bellori*. There is also another Treatise, intitled, *Veteres Arcus Augustorum Triumphis insignes ex Reliquiis quæ Romæ adhuc supersunt*, &c. by *Bellori*, and fifty-two Copper-plates, by *Bartoli*, published at *Rome* in 1690, which may also be consulted. With Regard to *Constantine's* triumphal Arch, a Work called *Bassi-Relievi antichi nell' Arco di Constantino*, &c. by *Piccioni*, should be particularly considered.

The Way from hence, over the *Campus Vaccinus*, to the *Capitol*, leads through the triumphal Arch of *Titus Vespasian*, which is in very good Condition, and has, on that

Side facing the *Coliseum*, an Inscription, from whence it plainly appears, that it was erected on the Death of the Emperor. This superb Piece of Antiquity consists only of a single Arch, on which is represented, in Basso-Relievo's, the River *Jordan*, the golden Candlestick with seven Branches, the Tables of the Law, two Jubilee Trumpets, the Table of Shew-bread, and other Utenfils of the Temple at *Jerusalem*; from whence some Light may be thrown on the *Jewish* Antiquities, as is shewn at large by *Reland*, in a particular Treatise, published at *Utrecht* in 1717, intitled, *De Spoliis Templi Hierosolymitani in Arcu Titiano Romæ conspicuis*. This Triumph is also celebrated in another Inscription found at *Rome*, which, in all Probability, formerly belonged to this Arch.

The triumphal Arch of *Septimius Severus*, and *Marcus Aurelius*, in the *Campus Vaccinus*, is situated near the back Front of the *Capitol*. It consists of three Arches, composed of *Grecian* Marble; and, notwithstanding all the Injuries it has sustained, still exhibits some curious Specimens of ancient Workmanship.

To these two Princes, and *Julia Augusta*, Wife of *Septimius*, the Bankers and Dealers in Oxen erected another Arch, near *St. George's Church*, in the *Forum Boarium*, so called, according to *Tacitus*, in *Annal. lib. xii.* and *Livy, lib. xxxii.* from the brazen Figure of an Ox, which formerly stood here: On it are represented *Septimius* and his Wife offering Sacrifice; and, in another Part, *Marcus Aurelius Antoninus* performing the same Ceremony.

The triumphal Arch of *Galienus* is intirely destitute of Ornament, and is now called *l'Arco de S. Vito*, from a Church of that Name in its Neighbourhood.

In the *Forum Romanum*, or, as it is now called, the *Campus Vaccinus*, besides the Remains of Temples, of which I shall give an Account in the Sequel, is one of the largest Basins, or Vases, of a single Piece of Granate, that ever was found in *Rome*; it is of a circular Figure, and twenty Roman Feet in Diameter: Some conjecture, that it was used in the ancient Baths; but, at present, it only serves as a Watering-trough for Sheep and Oxen.

Here is also shewn the Place where the Lake or Chasm is said to have been, into which *Marcus Curtius*, according to the known Fable, leaped, in order to free his Country

try from a Pestilence: But even in *Ovid's* Time, no Vestiges of it remained, as evidently appears from the sixth Book of his *Fasti*.

The *Campus Martius* began at the Area before the *Rotunda*; but how far it extended, according to the present Situation of the Streets and Houses, Antiquarians differ very considerably.

The *Circus Maximus* was situated between the *Palatine* and *Aventine* Mounts, and was of so large an Area, that, according to *Pliny*, *Lib. XXXVI. c. 15*, two hundred and sixty thousand Persons could sit in it, and conveniently see the Spectacles and Diversions exhibited there. At present, this Area reaches from the Church of *St. Anastasia* to that of *St. Gregory*, but contains only Fields and Gardens. Upon digging about a Foot and a Half in this Place, one comes to a Kind of Pavement as smooth and compact as if it were of cast Metal. The Emperors could, from their Palace on Mount *Palatine*, see the Diversions in this *Circus*.

The *Circus* of *Antoninus Caracalla* is still visible, near the Church of *St. Sebastiano*, in the *Via Appia*; and near it is a square Building called *Il Spogliatore*, or *Spoliarium*, where formerly the Champions who entered the Lists in the *Circus*, and their Attendants, used to dress and undress themselves; and whither such as were killed or wounded in the Combats were carried.

The most perfect Remains of the *Cloaca Maxima*, or large Common-sewer built by *Tarquinius Priscus*, are on the left Hand near the Temple of *Janus Quadrifrons*, in the *Forum Boarium*. It was sixteen Feet in Breadth, and twelve in Height, and several other Drains emptied themselves into it. That such Conveniencies greatly contributed to the Healthfulness of the Air, is beyond Dispute; but whether an Advantage also accrued to the public Treasury from them, as some pretend, is not so certain. They say, that the Soil or Ordure was annually sold for a thousand Talents to the Peasants for manuring their Gardens and Vineyards. But I should rather chuse to believe *Dionysius of Halicarnassens*, who says, that when the Sewers were neglected to be properly cleansed beyond the proper Time, it could not be done under an Expence of a thousand Talents. *Pliny*, *Lib. XXXVI. c. 1*, says of the *Cloacæ*, or Common-sewers, *Opus omnium dictu maximum, suffossis Montibus atque Urbe pen-*

fili subterque navigata : “ These, of all public Works, “ are the greatest and most surprising, being cut through “ Hills, and under the very Foundations of the City.” And *Lib. C. Cap. XV*, he adds, these Vaults were so spacious, that a large Cart, loaded with Hay, might conveniently pass through them.

One of its Passages is carried under the Church of *St. Stefano alle Carozze*, and through the Garden of Signior *Tiberio Genci*, into the *Tiber*. In this Garden, some Years ago, was found a Piece of black Slate, now made into a Table ; which, for its extraordinary Size, being twenty-two Spans in Length, and five and a Half in Breadth, is valued at a hundred Scudi. In the Gallery of the Garden is a Mark, with an Inscription, shewing how high the Water of the *Tiber* rose in the Year 1686. From this Place is the best Prospect of the Remains of the ruined Bridge, called *Pons Senatorius*. With Regard to the Inundations of the *Tiber*, which, in all Ages, have done such considerable Damage to the City of *Rome*, *Lancisi*, the Pope’s Physician, is of Opinion, that they proceed from the following Causes :
 1. The Force of the Sea repelling the Influx of the River.
 2. The strong and continual South-winds. 3. The Obstructions at the Mouth of the River. 4. The great Number of Bridges built upon it, whereby the Current is obstructed. 5. The Ruins of several Bridges and other Buildings, the Stones of which have fallen into the *Tiber*, and rendered the Bottom of the River very unequal. 6. The great Number of Mills erected on it ; and, 7. The Tenacity observed in the Water of the *Tiber*.

The *Columna Antonina*, which stands in the *Piazza di Colonna*, is a hundred and eighty-five Feet high, and embellished with Bas-Reliefs, representing the principal Actions of *Marcus Aurelius*. This Column is thirty-five Feet higher than that of *Trajan* : Within it are Stairs winding in a spiral Line, the Light being admitted through fifty-two small Windows, and consist of a hundred and ninety Steps, which lead to a square Gallery surrounded with iron Balustrades, from whence there is a most delightful Prospect. About fourteen Feet above this Gallery, is a Statue of *St. Paul* fourteen Palms in Height, and of gilt Brass, erected by Pope *Sixtus V*, who also repaired the whole Column, and caused several Inscriptions to be cut on the Pedestal.

In

In 1670, a Piece was struck off by Lightning from one of the Bas-Reliefs on this Pillar ; but it was soon replaced. This whole Column consists of no more than twenty-eight Pieces, whence an Idea may be formed of the enormous Size of the Stones. The Figures on the upper Part of the Column are larger than those on the lower ; and are the only Piece of Antiquity where the Rules of Perspective, with which the Ancients were but a little acquainted, have been observed. *Montfaucon* has inserted a great many of its Bas-Reliefs in his *Antiquité Expliquée*, Tom. IV. P. I. But the fullest Account of this Pillar is in a Treatise, intitled, *La Colonna di Marco Aurelio*, &c. The Plates were executed by *Bartoli*, and the short Notes written by *Bellori*.

From the Bas-Reliefs on this Column, which exhibit, among other Things, some Circumstances relating to the *Marcomannian War*, it may be justly concluded, that this Monument was not erected to *Antoninus Pius*, but to *Marcus Aurelius*. This Error, however, which was not a little confirmed by the Inscriptions of Pope *Sixtus V*, was currently believed, till the Pontificate of *Clement XI*, in 1704, when the genuine Pillar, erected to *Antoninus Pius*, after his Decease, was discovered in the *Mons Citorius*. The Rubbish and Soil under which this Column was half buried, is a sufficient Proof that anciently no such Hill existed here as the *Mons Citorius*, or *Citatorius* ; and, consequently, to look for the Derivation of its Name among the *Roman Antiquities*, would be a needless Enquiry. There is, indeed, in the Cabinet of M. *Fouquet*, a copper Medal of the middle Size, on one Side of which is the Head of *Antoninus*, surrounded with a Glory, and this Inscription, *Antoninus Aug. Pius P. P. T R. P. Cos. III.* and, on the Reverse, a Pillar, with this Legend, *Felicitas Aug. S. C.* from which one would almost conclude, that the abovementioned Column was erected in the Life-time of *Antoninus Pius* ; but the Title of *Divus*, given the Emperor on the Monument itself, intirely overthrows any such Conjecture. It is, indeed, possible, that the erecting this Column might have been resolved on during his Life-time, and a Medal struck upon the Occasion ; but it is evident, that the Work was not finished till after his Death. It is of red *Oriental Granate*, and sixty-six Palms and a Half high, its Circumference twenty-six and Two-thirds, and its Diameter near eight and a Half ;

which, reckoning the *Roman* Palm equal to eight Inches, the Height will be forty-four Feet three inches, the Circumference seventeen Feet nine Inches, and the Diameter five Feet eight Inches.

This Computation is given us by *Vignoli*, in his Dissertation on this Column, published at *Rome* in the Year 1705. The first who communicated his Opinion of it to the World, was the Chevalier *de la Chaussée*, the French Consul at *Rome*, Anno 1704. And a curious Design of it may be seen in a particular Treatise, intitled, *Piedistallo co i Bassi-Relievi e Iscrizione della Colonna d' Antonino Pio Imperatore, &c.* by *Francesco Aquila*. The Pillar is cylindrical, intirely destitute of Ornaments, and still lies under a wooden Shed, surrounded with iron Rails. Its Pedestal, which is an admirable Piece of Workmanship, and well preserved, is placed under another particular Shed by itself, and is formed out of a single Block of *Parian* Marble, twelve Feet long, and eleven broad.

The Bas-Reliefs, on the other Side, represent the Apotheosis of *Antoninus*, and his Empress *Faustina*, and, also, Horse-races. This Pillar, from the Place where it was discovered, is commonly called *Columna Citoria*, or *Citatoria*.

The *Columna Trajani*, or *Trajan's* Pillar, which is of a much larger Diameter, and adorned with Bas-Reliefs of a more elevated Kind, and bolder Execution than that of *Antoninus*, makes a very grand Appearance. The Beauty of this Column is also augmented by a noble Pedestal, representing a Rock, and embellished Trophies of Armour, Shields, &c. It stands in a square Hole, seven or eight Feet deep, the Sides of which are supported by brick Walls, six or eight Feet above the Foundation. This evidently shews the great Elevation of the Ground, and that, by the many Ravages and Devastations, this famous City has undergone, its Situation is raised much higher than it was when this Pillar was first erected. The Bas-Reliefs are carried round this Pillar, and from the Bottom to the Top, forming twenty-three spiral Circumvolutions: They represent the Expedition of *Trajan* against *Decebalus*, King of the *Dacians*, and contain near two thousand five hundred Figures, but without the least Regard to Perspective, those in the Rear appearing as large as those advanced in the Front, and seem to be raised, in order to present themselves the plainer to the Spectator's View. The spiral Stair-case within consists
of

of one hundred and eighty Steps, and receives Light by Means of forty-three Windows or Apertures, properly disposed.

The Urn, which formerly contained *Trajan's* Ashes, and was placed on the Top of this Pillar, has been removed, and its Place supplied by a Statue of Brass gilt, representing *St. Peter*. This Pillar is of Marble, and consists of thirty-four Pieces only; the Pedestal is formed out of a single Block; the Base consists of eight, the Torus of one, the Shaft of twenty-three, and the Capital of one.

Near this Column are several Fragments of granate Pillars; which, by their Bulk, seem to have belonged to some extraordinary Structure.

The Column before the Church of *St. Mary Maggiore*, has been already described.

The *Curia Hostilia*, and *Nero's* golden Palace, produce but few and uncertain Remains, in *Monte Celio*.

In a Wall behind the Church of *St. Bartholomew*, in the *Piazza Pietra*, are eleven beautiful fluted marble Pillars of the *Corinthian* Order, supposed to be the Remains of the *Curia*, or Palace of *Antoninus Pius*.

The *Palatia Augustorum* have been already mentioned in the Description of the *Farnese* Gardens.

Of *Nerva's Forum*, on the south Side of the *Quirinal* Mount, there still remain three *Corinthian* Pillars and one Tower, near the Church of *St. Blasius*.

The *Mausolæum* of *Augustus*, in the *Strada Pontifici*, behind the Church of *St. Rocca*, is a circular Building; the Area is filled up, and converted into a Garden. In the Center of it is a Statue of *Augustus*, and the Outside of this Structure is in good Condition; but the Inside so greatly decayed, that no Idea can be formed of its ancient Magnificence.

The Remains of the Emperor *Severus's* Tomb are without *St. John's* Gate, on the Road to *Frescati*; and those of the *Mausolæum* of ~~Cecilia~~ *Cecilia*, Daughter of *Q. Creticus Metellus*, and Wife to the rich *Craffus*, in the *Via Appia*, beyond *St. Sebastian's* Church. The latter resembles an old decayed Tower, and is now called *Capo di Bove*, from the Number of Ox-heads represented in Bas-Reliefs on this Edifice. When these Parts of *Italy* were the Seat of War,

the Enemy often made Use of this Tower for a Place of Arms, or a Fortrefs.

In the Year 1726 was discovered, in the *Appian Road*, a spacious Sepulchre, belonging to the Freedmen of *Augustus*; curious Accounts of which have been published by *Branchini*, *Gori*, and *Salvini*; most of its Antiquities came into the Possession of Cardinal *Albani*.

On the Side of the *Porta*, or *St. Paul's Gate*, is the Pyramid of *Caius Cestus*, one of the seven *Epulones*. This Structure, which is built with Bricks, and incrusted with Marble, is a hundred and ten Feet high; and each Side of the Base is eighty-one Feet and a Half.

At the Entrance of this Pyramid, are two marble Pillars, and within, an oblong Apartment, with an arched Roof, and a *Victory* painted in each Corner. A particular Account and Description of this Pyramid may be seen in *Falconieri's Dissertation*, annexed to *Nardini's Roma Antiqua*.

Not far from hence, towards the City, is the *Mons Testaceus*, or *Doliolum*, vulgarly called *Il Testaceo*. This Hill consists intirely of the Fragments of broken earthen Ware, or Pot-sherds, brought hither from the City, and is an hundred and sixty Feet high, and half an *Italian Mile* in Circumference. Some Vintners have lately dug Wine-vaults here, and as the Wine is kept perfectly cool in the Summer, they have a great Demand for it.

The Obelisks near the *Lateran*, *St. Mary Maggiore*, *St. Maria sopra Minerva*, in the *Vatican*, before the *Rotunda*, in the *Piazza Navona*, in the *Villa Medicea*, in the *Villa Mattei*, and others I have already described. They are all of *Egyptian Granate*, and of such enormous Size, that it is not a little surprising how the ancient Mechanics, who were ignorant of the Improvements of latter Ages, could move such prodigious Masses from Place to Place. With regard to the Ships and Floats on which they were transported from *Egypt* to *Italy*, *Pliny* and *Suetonius* may be consulted. Some of the Learned will not allow these Obelisks to have been dug out of the Quarries in one single Piece, but suppose the Ancients were possessed of a Secret, either as it were of casting them, or working the Materials into a certain Texture, which, being moulded into a proper Form at the Place where it was to be erected, was there dried, either by Air or Fire; but, if this had been really the Case, how
came

came *Heliogabalus's* Design of erecting a Column of extraordinary Design and Height, with a Stair-case within it, to be frustrated? For *Lampridius* tells us, that this Project came to nothing, merely for Want of a Block of Granate suitable to the Emperor's Vanity.

Some Remains of the *Turris Militiæ*, where the Emperor *Trajan's* Guards were stationed, are to be seen in the Convent of St. *Catharine* of *Sienna*, on the *Quirinal* Mount; I have already taken Notice of the Tower of *Mæcenæ*, in describing the Church of St. *Anthony*.

Some Part of the Ruins of the Wall and Stables, built by *Tarquinius Superbus*, are still visible on the *Esquiline* Mount in the *Villa Negroni*, or *Montalia*.

The Ruins of the warm Baths of *Agrippina*, *Nero's* Mother, are near the Church of St. *Vitalis*; and behind the *Pantheon*, or *Rotunda*, are those of *Marcus Agrippa*.

The cold Bath of the Emperor *Caracalla* was situated on *Monte Aventino*; and it was among the Ruins of these Baths, that the celebrated *Toro Farnese*, or *Farnesian Bull*, was discovered. Several of the Walls and Apartments belonging to these Baths are still visible among the Vineyards and Kitchen-gardens. Near St. *Mary's* Church, in the *Campo Carlo*, were the Baths of *Paulus Æmilius*, where there are still visible the Ruins of a circular Gallery of Apartments. The Ruins of the Baths of *Constantine the Great* are in the Garden of the Constable *Colonna*, on Mount *Quirinal*: Those of *Trajan's* Baths, near St. *Prisca's* Church, on the Mount *Aventine*; and those of *Vespasian*, in the Kitchen-garden belonging to the Convent of St. *Pietro in Vincoli*. Of these last, there are still remaining nine Apartments, which seem to have served for Reservoirs, and to each of them are seven Doors or Entrances. They are commonly called *Le sette Sule*. The Chambers are not of equal Dimensions; but the largest is above thirty-seven Feet long, the Height about twelve, and the Breadth about eighteen Feet. On the other Side of the Garden are the Ruins of a Palace called *Casa Flavia*, where anciently stood the Group of *Læocæn*, and his Sons, mentioned by *Pliny* the Elder. The Fresco Paintings on the Walls are now so greatly decayed, as to be scarce discernable.

I have already mentioned the Baths of *Dioclesian*, in my Account of the Church of St. *Mary degl' Angeli*.

The Ruins of *Pompey's Theatre*, which, according to *Pliny*, would contain forty thousand Spectators, are now inclosed in the *Orfina Palace*.

Of the Temple erected to *Antoninus*, and his Empress *Faustina*, there still remain ten Pillars of the *Corinthian Order*, which belonged to the Portico, and are now before the Church of *St. Lorenzo in Miranda*, on the *Forum*.

The Temple of *Bacchus* is thought to have stood near the Church of *St. Costanza*.

Of the Temple of *Concord*, eight *Ionic Pillars* of *Oriental Granate* are still standing behind the *Capitol*, towards *Mount Palatine*. It was built as a Monument of the Reconciliation between the People and Nobility of *Rome*.

I have already mentioned the Temple of *Hercules*, in describing the Church of *St. Stephen*.

Near the triumphal Arch of *Severus*, in the *Campus Boarius*, are the Remains of the Temple of *Janus Bifrons*, which was built of *Grecian Marble*, and in the Form of a large quadrangular Tower, with four Portals.

Not far from the Temple of *Concord*, in the *Forum*, are three Pillars, thought by some to be the Remains of the Temple of *Jupiter Tonans*, but, by others, that of *Julius Cæsar*.

The Temple of *Minerva* stood in *Nerva's Forum*, where the Front, adorned with fine Bas-Reliefs, is still remaining; among which is a large one in the Center, representing the Goddess herself.

The Temple of *Minerva Medicea* is situated on an Eminence in the *Vigna Benti-vogli*, behind the Church of *St. Bibiana*, and is still in good Condition.

The Temple of *Peace* stands in the *Campus Vaccinus*, over-against the *Vigna Farnese*; three detached Parts of which roofed, but very ruinous, are still remaining: The Roof is divided into several octangular Compartments, said to have been anciently plated over with Gold. It was built by *Titus Vespasian*, on his terminating the *Jewish War*, and adorned with the magnificent Spoils brought from *Jerusalem*. *Herodian* and *Ammianus Marcellinus* give an astonishing Account of its Riches, which were so considerable, that, in *Commodus's Time*, when the Temple was burnt by Lightning, the melted Silver and Gold flowed from it like a Rivulet. This Structure was two hundred Feet in Breadth,
and

and three hundred in Length. *Herodian* calls it μέγιστον καὶ κάλλιστον τῶν ἐν τῇ πόλει ἔργων, "The largest and most beautiful Edifice in the whole City." A Market for Cattle being kept here every *Friday*, the covered Parts of this once celebrated Temple are divided, and let out by the Apostolic Chamber, as Inclosures for Oxen, and other Beasts.

The Temples of *Romulus* and *Remus* have been mentioned, in describing the Churches of *Cosmi*, *Damiani* and *St. Theodoro*; and the *Pantheon*, in my Description of the *Rotunda*.

The Temple of *Saturn* formerly stood on the present Site of *St. Adrian's Church*; but only Part of the Front is now remaining.

Some take the Church, now called *Madona detta del Sole*, and dedicated to the Virgin and *St. Stephen*, to have been formerly the Temple of the *Sun*. The eighteen lofty Pillars which stand in a Row, and are fixed in the remaining Brick-work, consist of *Grecian Marble*. Others suppose it to be the Temple of *Hercules*; and others again, that of *Vesta*.

The Ruins of the Temple of the *Sun*, as also those of the *Moon* and *Venus*, are still visible in the Gardens of *St. Maria Nuova*. The Roofs of the two first are contiguous to each other, and divided into little square Compartments, which probably were once plated over. The Part lying towards the East, is thought to have been dedicated to the *Sun*, and that towards the West, to the *Moon*.

In the *Notitia Imperii*, we are told, that the Number of Temples in ancient *Rome* amounted to four hundred and twenty; but now it would be no very easy Task to ascertain the proper Situation, even of the tenth Part of them.

I shall conclude this Description of the City of *Rome* with observing, that whoever would see all the abovementioned Curiosities, must be very industrious to dispatch them in six Weeks, and also previously furnished with proper Information to reap the Advantage proposed to himself from such a Survey. I have, therefore, for the Convenience of Travellers, subjoined a List of the various Particulars to be met with here, according to their natural Situation and Proximity; so that they may be viewed regularly, and, if possible, as many as lie conveniently at the same Time.

Rome

Rome is divided into fourteen *Rioni*, or Wards ; and, as it is natural for a Traveller's Curiosity to carry him first to St. Peter's Church on the *Vatican*, I shall begin with that Neighbourhood.

I. *Rione di Borgo*, which contains,

1. St. Peter's Church.
2. The Palace of the Vatican.
3. The Castle of St. Angelo, with the Bridge leading to it.
4. The Manufactory of Mosaic Work.
5. The Mint, or La Zeccha.
6. S. Maria Transpontina.
7. S. Maria della Pietà in Campo Santo.
8. Il Palazzo della sagra Inquisizione, or the Place of the holy Inquisition.
9. Giardino Cesio, the Cesi Gardens.
10. Giardino Barbarino, the Barbarini Gardens.
11. S. Michel' Arcangelo.
12. S. Spiritu in Saffia.
13. Villa Barbarina.

II. *Rione de Trastevere*.

1. S. Onofrio.
2. Palazzo Salviati alla Lungara.
3. S. Maria, Regina Cœli.
4. Palazzo Farnese, alla Lungara.
5. Villa Pamfilia.
6. S. Pancrazio, fuori della Mura.
7. The Fountain of Paul V. on Mount Janiculo.
8. S. Pietro Montorio.
9. S. Francesco, a Ripa Grande.
10. La Dogana nuova di Ripa, or the new Custom-house.
11. L' Ospizio di S. Michele a Ripa Grande, or St. Michael's Hospital.
12. S. Maria dell' Orto.
13. S. Maria Trastevere.
14. S. Maria della Scala.
15. S. Cecilia in Trastevere.
16. Villa Benedetti.
17. Villa Corsini.

III. *Rione*

III. *Rione di Ripa.*

1. S. Bartolomeo dell' Isola.
2. S. Stefano alle Carozze, or Madonne del Sole.
3. S. Maria Egizziaca, and Pontius Pilate's House.
4. S. Maria in Cosmedia.
5. S. Paolo fuori della Mura.
6. SS. Vincenzo e Anastasio alle 3 Fontane.
7. S. Paolo alle 3 Fontane.
8. Il Monte Testaceo.
9. Cestius's Pyramid.
10. Il Circo d' Antonino, the Emperor Antoninus's Circus.
11. S. Sebastiano alle Catacombe.
12. S. Gregorio M. nel Monte Celio.
13. S. Andrea in Monte Celio.
14. SS. Giovanni e Paolo.
15. Villa Farnese nel Palatino.
16. S. Maria Liberatrice.
17. S. Teodoro.
18. S. Anastasia.
19. S. Giorgio.
20. S. Giovanni Battista decollato.
21. Palazzo Savelli, now the Orfini Palace.
22. S. Sabina.
23. S. Maria della Consolazione.
24. S. Maria in Portico.
25. S. Giovanni Colabati.
26. Palazzo Savelli.
27. S. Bartolomeo.
28. Villa Cafali in Monte Celio.
29. Villa Mattei.

IV. *Rione di S. Angelo.*

1. S. Catarina de' Funari.
2. Palazzo Mattei.
3. Fontana di Piazza Mattei, the Fountain in Piazza Mattei.
4. Il Seraglio dell' Ebrei, i. e. the Ghetto, or the Jews Quarter.
5. Palazzo Cossaguti.

V. *Rione*

V. Rione della Regola.

1. Il grand' Ospizio della SS. Trinità, the great Hospital of the Trinity.
2. S. Francesco à Ponte Sisto.
3. La Fontana di Ponte Sisto, the Fountain near Sixtus's Bridge.
4. S. Girolamo della Carità.
5. Palazzo Farnese.
6. Palazzo Pichini.
7. Palazzo di Spada.
8. Il sacro Monte della Pietà, or the Charitable Corporation.
9. Il S. Spirito de Napolitani.
10. S. Barbara.
11. S. Maria in Monticelli.

VI. Rione di Parione.

1. S. Lorenzo e Damaso.
2. Palazzo della Cancelleria, or Palace for State-Offices.
3. S. Maria e S. Gregorio in Vallicella.
4. La Statua di Pasquino, Pasquin's Statue.
5. La Piazza Navona.
6. S. Agnese, in Piazza Navona.
7. Palazzo Pamfilio, in Piazza Navona.
8. Palazzo Orfini, late the Duke di Bracciano's.
9. S. Maria dell' Anima.
10. Palazzo de Maximi.
11. Palazzo di Pio.

VII. Rione di Ponte.

1. S. Giovanni Battista de Fiorentini à Strada Giulia.
2. Palazzo Sacchetti.
3. Palazzo Lancellotti.
4. S. Maria della Pace.
5. Il Palazzo Altamps.
6. S. Apollinare, and the German College.
7. S. Agostino.
8. S. Maria all' Orto.
9. Bancho del Spirito S. or the Bank.
10. S. Maria del Suffragio.
11. Palazzo di Pallavicino.

VIII. Rione

VIII. *Rione di Trevi.*

1. S. Maria della Vittoria.
2. S. Sufanna.
3. Palazzo Barberino alle quattro Fontane.
4. Il Palazzo Pontificio di Monte Cavallo, or the Pope's Palace on Monte Cavallo.
5. SS. Apostoli.
6. Palazzo del Conestabile Colonna.
7. Palazzo Ghigi à Santi Apostoli, and the Corso.
8. Palazzo Pamfilio nel Corso.
9. L'Academia di Pittura del Rè di Francia, or French Academy of Painting.
10. S. Nicolò di Tolentino.
11. Villa Ludovisia.
12. La Fontana di Trevi, the Trevi Fountain.
13. S. Vincenzo e Anastasio.
14. La Chiesa della SS. Concezione de' Fratei Capuccini.
15. Il Palazzo di Caroli al Corso.
16. Palazzo del Principe Carbognano al Corso.
17. Palazzo di Gualtieri.
18. Forum Nervæ, Nerva's Forum.
19. Templum Minervæ, the Temple of Minerva.

IX. *Rione di Colonna.*

1. Villa Borghese, fuori di Porta Pinciana.
2. Collegium Urbanum de Propaganda Fide.
3. S. Andrea delle Fratte.
4. S. Silvestro in Capite.
5. Palazzo Verospi, nel Corso.
6. Palazzo Chisio al Corso.
7. Curia Innocenziana.
8. La Dogana nuova di Terra, the new Custom-house for landing Goods imported.
9. Il Seminario Romano.
10. S. Maria ad Martyres, or La Rotonda.
11. Colonna di M. Aurelio nella Piazza di Colonna.
12. Colonna Antonina di Monte Citorio.
13. Curia Antonini Pii.
14. S. Maria in Via.

X. *Rione*

X. Rione di Campo Marzo.

1. SS. Ambrogio e Carlo de' Lombardi.
2. Palazzo Gaetani, al Corso.
3. S. Trinità de' Monti.
4. Piazza di Spagna.
5. Villa di Medicis.
6. La Chiesa di Giesù Maria, al Corso.
7. S. Giacomo degl' Incurabili.
8. S. Maria de' Miracoli.
9. S. Maria di Monte Santo.
10. S. Maria del Popolo.
11. La Piazza del Popolo.
12. Fontana d'Acqua Acetosa, or the Fountain of mineral Water.
13. Il nuovo Porto di Ripetta.
14. Palazzo Borghese.
15. Collegium Clementinum.
16. Villa Cesi.
17. Villa del Papa Giulio III.
18. Villa Giustiniani.
19. Mausoleo d'Augusto.

XI. Rione di S. Eustachio.

1. Palazzo Giustiniano.
2. S. Luigi de' Francesi.
3. Palazzo del Gran Duca di Toscana, or the great Duke of Tuscany's Palace.
4. S. Giacomo de' Spagnuoli.
5. La Sapienza, or the University.
6. S. Andrea della Valle.

XII. Rione della Pigna.

1. S. Ignazio.
2. Il Collegio Romano.
3. Maria sopra Minerva.
4. La Chiesa del Giesù.
5. Palazzo Altieri.
6. S. Marco.
7. Palazzo del Duca Strozzi.

XIII. Rione

XIII. *Rione di Campidoglio.*

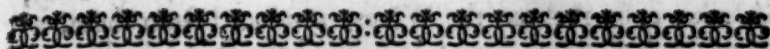
1. Il Campidoglio, or the Capitol.
2. S. Maria d'Ara Coeli.
3. S. Maria in Portico, in Campitelli.
4. S. Gioseppe de' Falegnami.
5. S. Pietro in Carcere.
6. S. Luca in S. Martina.
7. S. Adriano in Campo Vaccino.
8. S. Lorenzo in Miranda.
9. S. Cosmo e Damiano.
10. Villa Farnese.
11. S. Maria Liberatrice.
12. Il Coliseo, or the Amphitheatre of Titus.
13. La Meta sudante, or the Sweating-pillar.
14. L'Arco di Constantino, or Constantine the Great's triumphal Arch.
15. L'Arco di Tito Vespasiano, or Titus Vespasian's triumphal Arch.
16. L'Arco di Sept. Severo, in Foro Romano, or Severus's triumphal Arch, in the Forum Boarium.
17. L'Arco di Sept. Severo, in Foro Boario, another of the same Emperor, in the Forum Boarum.
18. Il Lago di Curtio, or Curtius's Lake.
19. Templum Antonini in S. Lorenzo in Miranda.
20. Templum Pacis, or the Temple of Peace.
21. Circus Maximus.
22. Cloaca Maxima, or Common-sewer.
23. S. Anastasia.

XIV. *Rione di Monti.*

1. S. Maria nuova, S. Francesca Romana, and the Temples of the Sun and Moon.
2. S. Maria in Domenica.
3. Villa Mattei alla Navicella.
4. S. Stefano Rotondo.
5. S. Giovanni Battista e Giov. Evangelista in Fonte.
6. Basilica di S. Giovanni Lateranense, or St. John Lateran.
7. Palazzo Lateranense, or the Lateran Palace.
8. SS. Salvatore alle Scale Sante.
9. S. Croce in Gerusalemme.

10. S.

10. S. Lorenzo fuori delle Mura.
11. S. Bibiana.
12. S. Clemente.
13. S. Andrea in Portogallo.
14. S. Maria di Monti.
15. S. Pietro in Vincoli.
16. S. Silvestro e Martino alli Monti.
17. S. Prassede.
18. S. Antonio Abbate.
19. S. Maria Maggiore.
20. S. Pudenziana.
21. S. Domenico e Sisto.
22. Villa Aldobrandina.
23. S. Catarina di Siena, a Monte Magnanapoli.
24. S. Domenico, a Monte Magnanapoli.
25. La Colonna Trajana, or Trajan's Pillar.
26. Palazzo Mazzarino à Monte Cavallo.
27. S. Andrea di SS. Giesuiti.
28. S. Anna alle quattro Fontane.
29. S. Carlo alle quattro Fontane.
30. Il Giardino Ghisio nelle Via felice, the Ghisi Gardens.
31. Villa Montalta.
32. S. Maria degl' Angeli alle Terme Diocleziane.
33. S. Agnese fuori di Porta Pia.
34. S. Costanza fuori di Porta Pia.
35. Fontana alle Terme Diocleziane, the Fountain near Dioclesian's Baths.
36. S. Bernardo alle Terme Diocleziane.
37. Palazzo Albani alle quattro Fontane.
38. Villa del Marchese Constaguti, vicina a Porta Pia.
39. Villa Patrizia.
40. Villa Strozzi.



L E T T E R L V L

Journey from ROME to NAPLES.

S I R,

THE Gates of *Rome* are never shut, so that, at any Hour, either of the Night or Day, one may go in or out at Pleasure. In travelling from this City to *Naples*, the best Method is to ride on Horse-back, for if you hire a Sedia or Carriage, besides paying eight Paoli for the two Horses in it, there will be the additional Charge of three Paoli for the Sedia di Casa, as they call it, hired of the Post-master, and the same at the next Stage, particularly on the Road to *Naples*. I would not advise any Person to go from *Rome* to *Naples* with the Vetturini; for, though they go by the Road lying over *Monte Cassino*, and consequently an Opportunity offers of seeing the celebrated Abbey of *Benedictines* on that Mountain, yet it is attended with the Mortification of being detained five Days on the Road, and paying them, besides, an extraordinary Price for the Time they lose on this Occasion.

The Abbey of *Monte Cassino* stands on a high Hill, the Ascent to which is about two *German* Miles. The Monks are hospitable and courteous; the Prospect from the Abbey is inchanting; the Library is in good Order, and the Revenues of the Convent very considerable. But what procures it the highest Veneration, among *Roman* Catholics, is, that St. *Benedict*, the Patriarch of the Monks of the *Western* Church, first founded his Order here, from whence so many eminent Persons have proceeded. The public Registers of this Society, in 1688, contained four Emperors, twelve Empresses, forty Popes, forty-one Queens, forty-six Kings, fifty Patriarchs, two hundred Cardinals, one thousand six hundred Archbishops, four thousand six hundred Bishops, and three thousand six hundred canonized Saints.

Between *Rome* and *Torre di Mezza Via*, which is the first Relay, are stupendious Ruins of several Aqueducts. *Velletri* is three Stages from *Rome*, and situated on a Hill; it was
— anciently

anciently so famed for its excellent Vineyards, that *Pliny*, *lib. xiv. c. 6*, reckons the Wines, produced from them, among the best about *Rome*; but they have so much degenerated since, that they are, at present, so sharp, as to be hardly drinkable, till they are previously boiled. The Vineyards on the Mountain near *Setia*, not far from *Casa Nuova*, are degenerated in the same Manner, and are now almost intirely barren; whereas it was highly celebrated, among the Ancients, for its generous Wine; as is evident from *Juvenal*, *Martial*, *Strabo*, *Athenæus*, *Statius*, and, particularly, *Pliny*, *lib. xiv. c. 6*, who says, "That *Augustus* preferred the Wine of *Setia* to all others." The principal, or rather, the only Palace in *Velletri*, is that formerly belonging to the *Ginetti* Family, and since devolved, by Inheritance, to Prince *Lancelotti*. It was built by Cardinal *Ginetti*, after a Design of the celebrated *Martin Lunghi*, and is said to have cost five hundred thousand Scudi. Its grand Stair-case is of white Marble, and, for Beauty and Conveniency, is looked upon as the finest in all *Italy*. The Apartments contain a great Variety of admirable Statues, Busts, Basso-Relievo's, and Paintings: Among the first is a *Venus* with *Cupid*, and the Fable of the unfortunate *Dirce*, in Miniature, after the Manner of the *Toro di Farnese*. The Prospect over the Gardens is delightful; and among several fine Pieces of Sculpture, with which they are embellished, are four marble Pillars, which anciently belonged to the Temple of *Mars*, in *Velletri*, together with some antique Coffins, of the same Materials, dug up in that Neighbourhood, and adorned with a Variety of Sculptures. One of them, from a Sea-goddes being carved upon it, is thought to have belonged to a Sea-officer. Plates of these may be seen in Cardinal *Peter Corradinus's* *Vetus Latium profanum & sacrum*, continued by *Joseph. Roccus Vulpius*, a learned Jesuit, *Tom. iv. Tab. ii, v, vi*.

Among the Antiquities, collected by the *Borgia* Family, in their Seat at *Velletri*, the Busts of an ancient Philosopher, and the Emperor *P. Helvius Pertinax*, are the most valuable.

In the Market-place, near the *Ginetti* Palace, is a fine bronze Statue of Pope *Urban VIII*, in his pontifical Habit, as pronouncing the Benediction. The Design was drawn by the Chevalier *Bernini*. It is placed on a marble Pedestal, and was erected in 1637.

Misson, in *Tom. ii. p. 6*, indeed shews, from *Suetonius*, that the Emperor *Augustus* was born at *Rome*, and, consequently, that *Velletri* has not the least Claim to that Honour; but, from the same Historian, in his Life of *Augustus*, as also from *Dio Cassius*, it is evident, that this Emperor's Family was of *Velletri*, and that he himself was educated at a Seat in the Neighbourhood.

About three *Italian Miles* from *Velletri*, towards *Nettuno*, at a Place called *le Cento Colonne*, are the Remains of an ancient Reservoir or Fish-pond; and not far from *Velletri*, towards *Cinibiano*, in a Spot termed *Colle Ottone*, are the Ruins of a stately Palace, supposed to have belonged to the Emperor *Otho*. Its fine and lofty Roof is still well preserved, and Plates of both these Antiquities may be seen in *Corradini's Vetus Latium continuatum*, *Tom. iv. Tab. iii. ix.*

On the left Hand, near *Cisterna*, which is the fourth Stage from *Rome*, stands the fine Palace of Prince *Caserta*. *Sermonetta* lies in a marshy and unhealthy Situation. In *Pliny's* Time it was called *Palus Pomptina*; but, instead of twenty-three Towns, which, in his Time, stood on this Track of Land, only a few scattered Houses are now remaining. *Strabo*, *Geogr. lib. v.* observes, that the Air of this District was reckoned very unhealthy in former Times; and *Silius Italicus* calls it *Campus Pomptinus pestifer*; and, as the extensive Fens, and stagnating Waters, which before impregnated the Air with these noxious Particles, are now considerably increased, it must be more unhealthy than ever. The Woods near *Cisterna* and *Sermonetta*, especially those to the South of the former, intercept great Part of the infectious Exhalations, which otherwise the South Winds would have waisted to the Neighbourhood of *Rome*, where they would naturally be attended with pernicious Consequences: For this Reason the Pope, in the Year 1714, refused the Duke *de Sermonetta* Permission to cut down these Woods, which would have been of great Advantage to that Nobleman. But, before the Pope refused his Consent, a Committee of several Cardinals was appointed to examine into the Affair; and *Lancisi*, the Pope's Physician, a competent Judge, being consulted, laid before them a Remonstrance in Writing, in which he fully demonstrated the bad Effects, which must result to the City of *Rome*, and its Neighbourhood, unless it was done gradually, or by certain Divisions. A proper Regard was accordingly

cordingly paid to his Advice, and the Wood was cut down, in such a Manner, as to allow one Part of it Time to grow up, before the other Part of it was touched.

Sermonetta is situated on an Eminence, well planted with Olives, on the left Hand of the Road, as you travel to *Naples*. The Way, as far as *Casa Nuova*, is on a very agreeable Plain, interspersed with ancient Ruins ; among which those on the left, called *Trataverna*, are said to be the Place, mentioned in the twenty-eighth Chapter of the *Acts* of the *Apostles*. Beyond *Casa Nuova*, the Road inclines to the left, and runs through a delightful Valley, from whence to *Piperno* is a continued Ascent. These Parts abound with Olive Plantations, and several Species of Petrifications are found here, which cannot fail of agreeably entertaining the Curious. The Inhabitants of the City set a great Value upon a Picture of the *Virgin Mary*, said to be painted by *St. Luke*, and miraculously preserved in a Conflagration.

From *Piperno* the Road lies thro' a large Wood of Cork-trees ; the Bark of which is thick, and, being stripped off for Use, grows again in the Space of two Years. This Tree is an Ever-green, with Leaves resembling those of a Pear or Plum-tree, and bears a kind of Acorn. This Tree is also found in *Gascony* and *Spain*.

Tarracina, anciently called *Anxur*, the last Town in the Papal Dominions, is situated at the Brow of a Hill. This Country, tho' it abounds with some Morasses, is very fruitful in Vineyards and Gardens, and beautifully interspersed with Orange-groves, which grow in the open Fields without any Fence. Both here and farther on, towards *Naples*, are great Quantities of a kind of Fruit, called *Coroba*, or *Corrobola*, resembling large Bean-shells. The whole Country, hereabouts, has the Appearance of a delicious Garden ; and therefore it is not at all surprising, that the ancient Inhabitants should pay their Adoration to *Priapus*, the Patron of Gardens ; as it appears they did, from the Images of that Deity, in several Places.

Just beyond *Tarracina* are the Ruins of the Temple of *Janus* ; the Palaces of *Julius Caesar*, *Adrian*, and other Remains of Antiquity ; particularly the *Via Appia*, which here extends from *Mola* to the River *Garigliano*. This famous Road derives its Name from *Appius Claudius*, the Censor, who extended it from *Rome* to *Capua*, at his own Expence.

It appears, from *Tacitus*, *Strabo*, and *Horace*, that it was carried as far as *Brundisium*; but they make no Mention of the Person by whom it was continued. As there are other Roads to *Brundisium*, and this is much damaged in several Places, Travellers do not always keep the *Via Appia*; however, by the constant and indefatigable Care bestowed in repairing this Road, it may now be travelled without any considerable Inconveniency. The Stones of this Pavement are about a Foot square, and so hard and firmly cemented, as to have endured the continued Frictions of Carriages for several hundred Years: It is twenty Palms broad, and consequently sufficient for two Carriages to go abreast. From *Terracina* there is a fine View of the Sea to the right, which is so near the Road, that, at the Distance of an *Italian Mile* from that Town, there was a Necessity of breaking down a Piece of Rock to clear the Way, which there runs close by the Sea. Three Miles further, on this Road, is the frontier Wall of the Kingdom of *Naples*, called *Portello*, which extends itself, according to some, from the Hill to the Sea, or, at least, to a Fort, where, in Time of War, the *Neapolitans* have a Garrison.

In going from *Rome* to *Naples*, it is requisite to be furnished with a Passport, which will be given you by the Imperial Minister, or the Cardinal-agent, gratis; and, in returning from *Naples* to *Rome*, another Passport must be procured from the Vice-roy: In both of them is specified the Time of their continuing in Force; however, it was not till we came to *Mola*, that any Passport was required of our Company; at *Terracina*, and even at the Fort, we were not asked for it. The Ecclesiastical State, and Kingdom of *Naples*, are distinguished by giving the Appellation of *La Campagna* to the former, and *Il Regno* to the latter; but the Difference between them is sufficiently visible, the Kingdom of *Naples* being much more populous, and better cultivated than the Papal Territories.

It is with Pleasure, that I recollect the elegant Prospect, all the Way, from *Fondi* to *Ileri*: The Country, on the right, produces Garden-stuff, Flax, and Corn, interspersed by Rows of Vines, the upper Branches of which are interwoven in a very beautiful Manner. This Prospect terminates with the Sea, by which Means this charming Scene is diversified by a Multitude of *Tartans*, and other Vessels

failing on it. The Prospect on the left Hand is not at all inferior, being variegated with Vines, Olive and Mulberry-trees, lofty Cypresses, and Orange-groves, and terminated by a distant Chain of Mountains. Nor is the Country beyond *Mola*, less beautiful and fertile. In the Neighbourhood of *Gargliano*, the Soil alters for the worse; but, upon crossing the River, the Road lies through a level and fruitful Country.

The first Town, on this Side, in the *Neapolitan* Dominions, is *Fondi*, which, in the Year 1534, suffered extremely by the Attempt of *Hariaden Barbarossa*, to carry off the beautiful *Julia Gonzaga*, Countess of *Fondi*; with a View of presenting that celebrated Beauty to the Grand Signior: However, if the Story, related of her, be true, her Modesty was of a most savage Nature. They say, that a Gentleman, who rescued her in her Shift, at the utmost Hazard of his Life, was afterwards assassinated by her Desire, merely because he had seen her almost naked. Had this execrable Murder been committed by her Husband *Vespasiano Colonna*, in a Fit of Jealousy, so natural to the *Italians*, the Lady would, in a great Measure, have been innocent; but surely she must now be considered as more notorious for her Cruelty, than famous for her Chastity. *Brantome*, in his *Les Vies des Dames Illustres*, page 282, and from him *Varillas*, in his History of *Francis I.* gives a particular Account of the whole Transaction. They tell us, that *Julia*, being awakened by the Outcries at the Approach of the *Turks*, leaped out of a Window in her Shift, and escaped, in that Condition, to the neighbouring Mountains. These Authors do not mention a Word of a Cavalier assisting her in making her Escape; on the contrary, it is added, that she fell into the Hands of a Troop of Banditti; and though *Julia* afterwards protested, upon Oath, that, as soon as they knew who she was, they observed all the Respect due to her Dignity, few People believed, that so beautiful an Object had suffered no Indignity among such a Troop of lawless and brutal People. This little agrees with the above Account of the Gallantry and subsequent Murder of the supposed Cavalier; but *Brantome* and *Varillas* are both mistaken, in giving the Name of *Livia* to the Countess, and *Ascanius* to *Vespasiano Colonna*, her Husband. *Barbarossa*, being disappointed of his Prize, vented his Rage in pillaging and destroying the

Town,

Town, not even sparing the Tombs of the two Dukes of *Colonna*; besides exercising the most horrid Acts of Cruelty, he carried many of the Inhabitants into Slavery.

Mola is an Imperial Port, and has a Custom-house and a Garrison, which is relieved weekly from *Gaeta*. Here is a Garden, kept in excellent Order, with fine Walks, and Abundance of Orange-trees. Near *Mola* are the Ruins of a Palace, which, according to some Inscriptions said to be found in it, belonged to *Cicero*; but the Grotto and subterraneous Vaults were very much damaged, in the present Century, by the Imperialists, who, during the Siege of *Gaeta*, made this Place their Magazine. It was on a Journey from hence to some other Place, that *Cicero* was assassinated by that ungrateful Monster *Popilius Lænas*, whom that Orator's Eloquence had saved from the Gallows. At *Mola*, also, the two unfortunate German Princes, *Frederic* of *Austria*, and *Conradine* of *Swabia*, were discovered and sent to *Naples*, where they were both inhumanly butchered. From these Events, though none of the most entertaining to an impartial Reader, *Mola* is sufficiently noted in History. It is, however, the Opinion of some learned Men, that *Cicero*'s last Place of Residence was not at *Mola*, but at *Astura*.

The Fortrefs of *Gaeta* is situated three *Italian* Miles from *Mola*, and is an Hour's Passage by Water: It derives its Name from *Cajeta*, *Æneas*'s Nurse, who, according to *Virgil*, lib. 7, both died and was buried here. It is therefore surprising, that the Inhabitants have not some Ruin, or other, to shew to Strangers, as her Monument. They shew, however, on a fortified Hill, *Rolando*'s Tower, or, rather, the Mausoleum of *Lucius Munatius Plancus*, the Consul, as is evident from an Inscription on it. The public Offices, which this *Plancus* bore, who lived in the Time of *Augustus*, and had often heard *Cicero* declaim, plainly shew, that this Structure must have been erected about fifteen or sixteen Years before the Birth of *Christ*. Some pretend, that this Tower was the Temple of *Saturn*, built by *Munatius*; but this Opinion receives so little Countenance from the Inscription, that, on the contrary, it undoubtedly appears to have been the Monument of *Munatius*, though it has not the usual Preamble of *Diis Manibus*; and the Enumeration of his public Employments, might, in his Life-time, have been placed on every Edifice he erected. I have already mentioned this

Plancus, in my Letter from *Basil*. *Suetonius*, in his Life of *Octavius*, c. 7, says, that, by the Persuasion of *Plancus*, this Emperor was induced to take the Surname of *Augustus*, preferably to that of *Romulus*.

On the *Monte della Trinità* the *Benedictines* have a Church, near which is a large Fissure in the Rock, from the Top to the Sea: That it was not originally so, is evident from the little Cavities observable on the opposite Sides, which, if they could be brought into Contact, would exactly tally with each other. But, whether this Disruption of the solid Rock was made miraculously, at the Time of our Saviour's Passion, is another Question. This Opinion is founded upon modern, and consequently suspicious Tradition, and is absolutely contradicted by those who confine all the Miracles, which the holy Scriptures mention to have accompanied the Death of *Christ*, intirely to the Country of *Judea*; because, as the Inhabitants of the other Parts of the World were ignorant of the Transactions they were intended to confirm, they must have been wrought to no Manner of Purpose. But, whenever this Earthquake happened, the Effect of it is really surprising: The Chasm is between four and five Feet broad near the Surface of the Sea, and still wider at the Summit. You pass thro' it, by a Flight of Steps, to a little Chapel, called *del Crocifisso*, from whence there is a beautiful Prospect of the Sea. From the Chapel to the Church above, are fifty-nine Steps, of which fifty-one are in the Cleft of the Rock; from whence, to the Landing-place, are eighteen more. The Monks present Strangers with little Pieces of the Rock, and to these *Roman Catholics* pay a very great Veneration, and give a small Offering, or Alms, to the Fathers, who, in return, assure them, that they are now possessed of an infallible Cure for the Head-ach, the Epilepsy, hard Labour, and other Disorders. Ships, as they pass by the lower Chapel, generally salute it with a Gun, and, lying upon their Oars, either pay their Devotions, amidst some Music, or send a-shore a small pecuniary Offering to the Convent, at least equivalent to the Expence of a Salute. It is even said, that the *Turkish* Vessels have often sent a Sum of Money to the Monks, in Consequence of Vows made for their Preservation in stormy Weather, upon directing their Devotions towards this Chapel.

The

The *Franciscan* Convent here boasts of its having been the Residence of the Founder of that seraphic Order, as they term it. Without the *Porta di Ferro*, is shewn the Place, on the Sea-shore, where St. *Francis* stood, when he preached with such Energy, that the very Fishes miraculously raised themselves above the Surface of the Water, listening to his Voice.

In the Choir of the Cathedral hangs the consecrated Standard, presented by Pope *Pius V.* to *Don John* of *Austria*, when going to Sea, as Commander in Chief of the united Fleets of the *Christians* against the *Turks*. In the Middle is a Crucifix between St. *Peter* and St. *Paul*, and underneath these Words :

“ *In hoc Signo vinces.*”

“ By this Standard thou shalt conquer.”

The People never fail, with very great Devotion, to fall down on their Knees, before this holy Standard.

The Basso-Relievo's on the marble Font represent some *Fauni* and *Satyrs* dancing, and *Mercury* delivering *Bacchus* to *Ino* to be nursed. The Workmanship is truly admirable; and, from a *Greek* Inscription, it appears to have been performed by one *Salpion*, an *Athenian*.

This Vase, supported by four Lions, in Marble, was brought from the Ruins of the City of *Formia* to *Gaeta*, and, in all Probability, anciently belonged to a Temple of *Bacchus*. The Statue of *Æsculapius*, over-against the Altar of the holy Sacrament, is described by *Misson*, *Tom. ii. p. 23.* In the Wall of the Church is another small *Pagan* Idol; and on a Pillar, about eighteen Feet high, is a curious Piece of Sculpture, representing the Martyrdom of St. *Erasmus*, whose Body is preserved in this Church. The subterraneous Chapel, belonging to this Structure, is painted by *Brandi*. The Altar, and Balustrade before it, are of beautiful inlaid Marble, and on it six Statues of Saints, in cast Silver, as big as Life. The Tower of the Cathedral is said to have been built by *Frederic Barbarossa*, by Way of Expiation for the Crimes he had committed.

Contiguous to the Door of the Castle, which stands on a Hill, is shewn the Body of the famous *Charles*, Duke of *Bourbon*, with a lower Jaw of Wood, inserted to supply the Place of the natural one, long since decayed. As this No-

bleman was killed in storming *Rome*, and consequently under the Pope's Excommunication, and openly in Arms against the Holy See, his Remains were denied Burial in consecrated Ground; and to leave him unburied, or deposit his Body among the common People, did not seem consistent either with his high Rank, or the eminent Services he had performed for the Emperor; the *Spaniards*, therefore, determined to dry his Corpse like a Mummy, and place it here, so that it is not at all surprising, that his Face has contracted a black Colour. He stands in a Closet, with yellow Boots on, and red Facings; the Stockings, which come but a little above the Boots, are bordered with fine Lace. In 1719, General *Prampere*, Governor of the City, had this Skeleton new cloathed in Blue, with silver Trimmings, placed a Sword by his Side, a Cane in his Hand, and a Hat and Feather on his Head.

Notwithstanding the Eulogies made on this famous Warrior after his Death, it is well known, that a *Spaniard*, in whose House he had taken up his Quarters, set Fire to it the next Day after his Death, to efface the Memory of its having harboured a Traitor.

Formerly the Officers of this Garrison, on public Rejoicings, used to take off the Duke's Scull, and drink Healths out of it; but this savage Custom having given Rise to several Quarrels, some of which were productive of unhappy Consequences, it was intirely prohibited.

The Garrison, at present, consists of a thousand Men. On the 30th of *September* 1707, the Imperialists, under the Command of Count *Daun*, took this Place by Storm, after an obstinate Siege, during which, the *Spanish* Garrison fired fifteen thousand Cannon-shot, and four thousand Bombs into the Imperial Camp; and which the *Germans*, on their Part, returned with twenty thousand of the former, and fourteen hundred of the latter. The Marquis *de Vigliena*, afterwards Vice-roy of *Naples*, with two thousand *Spaniards* in the Fort, were made Prisoners of War. The ten Colours and Standards, taken on this Occasion, were, in Pursuance of a Vow made to St. *Januarius*, hung up in the *Capella del Tesoro*, belonging to the Cathedral at *Naples*. But, in 1734, *Gaeta* was recovered by the *Spaniards*, without any considerable Loss.

Eight *Italian* Miles from *Mola*, is a long and ruined Aqueduct, which extended from this Place to *Tragotto*, a little Town, on a delightful Eminence, two Miles to the left of the Road ; together with the Remains of the ancient City of *Minturna*. Near it runs the *Garigliano*, anciently called the *Liris*, and the Boundary of *Latium*.

The Village which bears the Name of *Garigliano*, lies on the River, and belongs, together with the Revenues arising from the Ferry, to the Family of *Caraffa*. The Author of the *Voyage Historique d'Italie*, lately published, says, *Tom. II. p. 196*, that he crossed a Bridge over the *Garigliano* ; but either his Memory very much failed him, or, as I am rather inclined to think, from many other Particulars in his Treatise, he never was in this Country : Though, at the same Time, I must own, it contains not only many Things worth Notice, but is elegantly written, and very entertaining. After crossing this River, the Road, as far as *Capua*, lies through a fruitful Plain, and on the Left is the District of *Falernum*, which formerly reached from *Sinuessa* to the *Vulturnus*, and was famous for its excellent Wine.

On a Hill to the Left of *St. Agatha*, stands the episcopal City of *Seffa*. In the Church is a Variety of ancient Mosaic Work, but falls very far short of the Beauty of the modern. It seems, that the Artist himself, conscious of its Defects, thought it necessary to subjoin, in Mosaic, the Name of every Figure. Formerly, this was one of the principal Towns belonging to the *Volsi*, and was called *Aurunca* and *Suessa Pometia*.

In the Area, before the Cathedral at *New Capua*, are some large ancient *Sarcophagi*, of Marble, with Bas-Reliefs well preserved, representing Sacrifices ; and in the Church is a fine Picture of the Annunciation.

Old Capua, the Pleasures of which quite enervated *Hannibal's* Army, lies two *Italian* Miles from the *New*, on the right Hand towards *Naples*. Of its ancient Magnificence, nothing remarkable now remains, except some few Ruins of an Amphitheatre, it having successively felt the barbarous Ravages of the *Vandals*, *Ostrogoths*, and *Longobards*, who levelled every Thing with the Ground. The Distance between *New Capua* and *Naples* is sixteen *Italian* Miles ; and the Road lies through as charming a Country as most in *Europe*. The Causey, indeed, is of a more modern Date

than the *Via Appia*, but nothing inferior to it in Beauty; and, in many Parts, are beautiful Rows of Trees for a Mile together in a direct Line. The Country on each Side is finely diversified with Gardens, Vineyards, and Corn-fields. In some Places the Vines climb up the lofty Trees planted on each Side of the Road, and, by interweaving their luxuriant Branches with those of the Tops of the Trees, form a Kind of beautiful Festoons.

In the Months of *February* and *March*, seven Stages in a Post-chaife can hardly be travelled from Morning till Night; but, in the long Days of Summer, the Journey from *Rome* to *Naples*, which is seventeen Stages and a Half, is performed, with Ease, in two Days. For the two Chaife-horses you pay eleven Carlini (or three Shillings and eight Pence Sterling) at each Stage, within the *Neapolitan* Dominions; and, for a hired Chaife, Half that Sum. The Goodness both of the Roads and Horses of this Country renders Travelling extremely delightful. But one Thing which a Stranger should be particularly careful in is, that the Louis d'Ors, or *Spanish* Pistoles, which he brings into this Country, be of full Weight; as both on the Road, and at *Naples*, all gold Coins are weighed with the utmost Exactness, and needless Cavils raised on that Account, merely to have them at an under Price. I remember a Waiter at an Inn in *Mola*, a Place notorious for Villainy and cheating Tricks, impudently insisted, that a Pistole, which he only took in his Hand, was too light, though, afterwards, upon stricter Examination, it was found to weigh something more than the Standard.

Naples, March 8, 1730.

I am, &c.

L E T T E R



L E T T E R LVII.

The natural Curiosities of the Kingdom of NAPLES described.

S I R,

THE Kingdom of *Naples*, on Account of its Fertility, is justly termed an earthly Paradise ; for it abounds with all Sorts of Grain ; the finest Fruit and Garden-Productions of every Kind ; Rice, Flax, Oil, and Wine, in the greatest Plenty and Perfection. In *Calabria* are gathered large Quantities of Manna, and, both here and in other Parts of the Kingdom, Saffron, equal to the *Oriental* in Value, is produced.

This Kingdom also affords Alum, Vitriol, Sulphur, Rock-crystal, Marble, and several Sorts of Minerals. The Wool is excellent both for Fineness and Strength ; and it produces Silk in such Abundance, as to supply foreign Countries with its Manufactures of that Kind. Its Wines dispute the Preference with the richest and most noted Climates for that Commodity. It has noble and numerous Flocks and Herds of Cattle, and, particularly, the *Neapolitan* Horses are so famous, that the bare Mention of them is sufficient. Besides these Productions, the greatest Part of which is exported, and the Returns made in hard Coin into the Kingdom ; the Trade in Snuff, and excellent Soap, is a considerable Fund of Wealth. I must not omit here a particular Kind of Manufacture, which is principally carried on at *Tarento* and *Reggio*, and took its Rise from a Sort of hairy or woolly Filaments growing on a certain Species of Shell-fish, out of which Materials, the Inhabitants, having found out a Method of cleaning and preparing them, at present knit Waistcoats, Caps, Stockings, and Gloves, reputed warmer than those of Wool. This Stuff, indeed, falls far short of Silk in Softness and Fineness ; but, on the other Hand, it always retains a particular Gloss. The natural Colour of this Shell-wool is an Olive-green ; the Muscles on which it grows, are found in great Plenty about

the Islands of *Malta*, *Corfica*, and *Sardinia* : And I have met with some of this Species even in the Gulph of *Venice*, only the rough Filamentous Substance, in some Measure, resembling a slender *Alga* or Sea-weed, was to be seen but in small Quantities upon them.

Among the natural Curiosities of the Kingdom of *Naples*, may be accounted also the *Lapis Phrygius*, or *Pietra Fungifera*, as it is commonly called, which, when laid in a shady and damp Place, spontaneously produces, in a few Days, two, three, or more Fungi, or Champignons, according to the Magnitude of the Stone; and these may be eaten. But it is a Mistake to imagine, that this Vegetable is produced purely from a Stone; the *Lapis Phrygius* being no other than a conglomerated hard Assemblage, composed of Earth, rotten Box-wood, and the Filaments of several Plants, under which the Champignon-seeds lie concealed, and these so very minute, as, of themselves, to be hardly distinguishable from Dust, unless by the Help of a Microscope. But that, even in this natural Production, Fungi are generated from homogeneous Seeds, is evident from hence, namely, that, if a Fungus be not left to ripen so long on such a Stone till it has shed its Seeds, the Stone, at last, quite loses its vegetative Quality. Warm Water is poured upon this *Lapis Phrygius*, particularly to forward the Vegetation of the Seeds; for it penetrates into the smallest Interstices, dilates the Pores of the Stone, causes a Fermentation in the inclosed Sap, and thus warms the Seeds, that they speedily germinate. Spring is the Season for these Stones, when in their natural Position on the Earth, to produce Champignons; but, if laid in Pots, and covered with some Earth, in order to impart the necessary Moisture to them, they yield them at all Times of the Year. It is likely, that many other Seeds are also contained in this Congeries, but which, for Want of a proper Situation, and sufficient Nourishment, are checked in their Growth. Commonly the Fungi appear on the Stone about the third or fourth Day, and, on the sixth, come to their full Size and Maturity. They grow to the Height of a Span above the Ground, and are of various Kinds. Some in the upper Part are hollowed like a Funnel; but others are convex, with a smooth Cap: The Outside is of a brownish-red Colour, and within they are white. These Stones are never found in Vallies, but on rising Grounds.

Grounds. One meets with them in great Plenty, and of all Sizes, in the lower Parts of the Ecclesiastical State, and further on near *Fondi*, *Gaeta*, *Ileri*, about *Naples*, and other Parts of that Kingdom. It must be owned, that this Sort of Fungi is something harder than those usually found in Woods and Gardens, which, doubtless, is owing to the more compact Particles they assume in their Accretion from the sandy Bottoms where they grow: And this is also the Reason, that many of the Fungi, taken from the abovementioned Mass, which, properly speaking, has neither the Hardness of a Stone, nor the Qualities of Earth, become more porous, spongy, and light. Some Remarks have been made on the *Lapis Phrygius*, by *Paolo Boccone*, Botanist to the Great Duke of *Tuscany*, afterwards a *Cistercian* Monk, under the Name of *Salvio Boccone*; as, also, by *Michael Mercati*, in his *Metallotbeca*, which *Job. Maria Lancisi*, first Physician to Pope *Clement XI*, published in *Folio*, at *Rome*, in 1717. The Warmth of the Climate, and Richness of the Soil in *Italy*, is very proper with a suitable Moisture previously given it to produce Truffles, Potatoes, Morels, Champignons, and the like Vegetables, of an uncommon Largeness. About twenty Miles from *Rome*, on an Estate called *Guadagnola*, belonging to the House of *Conti*, grow a very palatable Sort of Mushrooms, which weigh twenty Pounds; but they must be very carefully watched from the large Birds pecking them. The Duke of *Poli* made a Present to *Christiana*, Queen of *Sweden*, of one of these Mushrooms, which weighed thirty Pounds, and of which, on Account of its extraordinary Magnitude, *Athanasius Kircher* gives an accurate Description.

The fiery Eruptions, and rocking Concussions, caused by Mount *Vesuvius*, often, indeed, strike a Terror into the neighbouring Country; but as every Thing which seems to be noxious, brings also some Advantage along with it; so this Mountain, by the sulphureous and nitrous Particles with which it manures the Ground, and the Heat of its subterraneous Passages, contributes, not a little, to its uncommon Fertility: The same Effect is observable from Mount *Ætna*, in *Sicily*, where very often the Produce of Grain is thirty-six Fold, and, in a particular Spot, when well cultivated, even fifty Fold. Those are observed to be the most fruitful Parts, where great Quantities of Sulphur, Salt, Saltpetre, and o-

ther Minerals are found. But, where there are no fiery Volcano's in such Places, the Fermentation and Ebullition of those inflammable Substances would be productive of the most dreadful Effects : Whereas, at present, they find some Vent, and make frequent Discharges. As it is found also from Experience, that this Country is subject to fewer Earthquakes, and those less fatal in their Effects, after the Eruptions of the subterraneous Matter through the Mouth of *Vesuvius* ; so the Inhabitants are not at all alarmed at seeing the vernal Explosions of this Mountain, when they are not violent ; nor is the Air, by that Means, rendered more unhealthy ; but, on the Contrary, *Barra*, lying at the Foot of *Vesuvius*, and near the Sea, is remarkable for its Salubrity, beyond many other Places.

The ancient Fertility of this Mountain *Martial* highly celebrates in the 105th Epigram of his 2d Book.

The upper Part of *Vesuvius* is, indeed, intirely covered with Ashes and Stones, but its lower Parts produce three Sorts of costly Wine, namely, *Vino Greco*, yellow Muscadel, and the well known *Lachrymæ Christi*, as it is called : The second Sort has the most agreeable Flavour, but will not bear any long Exportation. At *Pictrabianca*, a Bottle of it is sold at a Carlin and a Half, or about Six-pence. The *Vino Greco* is the Produce of Vines transplanted hither from Greece, and which have answered very well.

The *Lachrymæ Christi* takes its Name from the Drops of Juice which fall from the Grapes when full ripe.

This Year, as early as the End of *February*, Mount *Vesuvius* began to emit Flames. The Smoke might be seen about three Stages distant from *Naples*, and rising directly up in the Air like a large black Pillar, till the Wind had broke and dissipated it. This happened every three or four Minutes, after which Time, the Top of the Mountain might be plainly seen, till a new Eruption came on, for a few Minutes, casting out Ashes, Stones, and Smoke. The various Agitations of the Smoke, by the Wind, have caused some Persons to imagine, that they beheld several Kinds of frightful Figures, so that it is not surprising, that, according to *Dio Cassius*, *Lib. XVI*, in *Vespasian's* Time, a Variety of Giants was seen in it. The Smoke is not immediately dispersed as soon as it comes out of the Mountain, but expands itself in long Streaks along the Sky, resembling thick Clouds : In
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the Night-time, almost after every Exploſion, a ſhort fiery Pillar was ſeen to ſhoot up from the Mountain, but extinguished before it fell down again. Probably, this Effect only proceeded from the ignited Stones thrown up in a perpendicular Direction, the greateſt Part of which, eſpecially in calm Weather, fall down again into the Caverns whence they iſſued. After waiting, to no Purpoſe, for eight Days, till the Eruptions of the Mountain ſhould abate, at the Expiration of which Time, it was rather to be apprehended that they would become ſtronger, and laſt longer, than I propoſed to ſtay at *Naples*; on the 14th of *March* I reſolved to ſet out and viſit this Mountain, notwithstanding its fiery Exploſions.

The Parties, to go upon ſuch an Expedition, muſt not be over numerous, as not only Hackney-horſes are ſcarce at *Naples*, but the Peaſants (whoſe Aſſiſtance is abſolutely neceſſary on ſuch Occaſions) living on the Mountain, are too few to attend on a large Company. The Diſtance from *Naples* to the Foot of *Veſuvius* (here commonly called *Monte di Somma*, either from *Plutone Summano*, or from its Height or Summit, called *Sommita*, or from an adjacent Manor called *Somma*) is five *Italian Miles*, including the Circuit round the Bay, to the Foot of the Mountain, from whence to the Summit is near three Miles further. It ſeemed formerly to have been conſecrated to *Jupiter Tonans*, as appears from an Inſcription at *Capua*, mentioned by *Parrini*, *Jovi Veſuvio Sacrum, D. D.*

Mount *Veſuvius*, like *Parnaffus*, conſiſts properly of two Hills or Mountains; though that which lies on the Right; as you return from *Naples*, only emits Fire and Smoke. The Valley betwixt thoſe Hills is about a Mile long, and extremely fertile; the Height of the burning Summit, which is the loweſt of the two, is computed to be eleven hundred Fathoms above the Surface of the Sea. This Mountain, by a ſudden Eruption, in the Year 1631, laid waſte all the neighbouring Country; and a Warning, or Caveat, was cut in Stone in the *Latin Tongue*, and ſet up at *Reſina*, a Village within three Miles of *Naples*, to admoniſh the Inhabitants to fly in Time, when threatened with an Eruption.

This unfortunate Event, in 1631, reached three Miles on the Sea-coaſt, namely, to *Torro del Greco*, whereby three Convents, and other Buildings, were intirely deſtroyed.

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From *Refina*, the Acclivity of the Ground increases; but you may still continue on Horseback. Here are several Stones scattered about, as Memorials of its former Devastations, and are half calcined; but the greatest Part of them have been gathered by the Peasants, to make Fences for inclosing their Vineyards. It is astonishing to think of the Impetuosity by which such huge Bulks of four or five hundred Weight have been thrown several *Italian* Miles distant from the Hill.

At last you arrive at the Ascent of the Mountain, where it is impossible to ride any farther, being covered with Ashes and Cinders. Here the Horses are left to the Care of the Servants, and Shoes substituted for Boots, for the more Expedition on Foot. Near this a Hermit hath made himself a mean Habitation, where he continues till the Danger of the Mountain becomes so formidable as to drive him away.

As Travellers return from the Mountain fatigued, this Hermit stands ready with a Flask of Wine to refresh them, for some trifling Gratuity, as his Order does not prohibit him from taking Money.

The Peasants of the adjacent Villages swarm here to attend Strangers, and often more than are necessary; which makes them so assiduous, that they often quarrel with each other for their Chance, as it may be called. A Traveller ought, therefore, to carry Fire-arms on these Occasions, they being a base thievish Crew, and wear at their Sides a Sort of a Cutlas. They are, besides, so void of Shame, that while the Travellers are resting themselves, they jeer one another with their obscene and villainous Pranks. During the short Time we continued at the Skirts of the Mountain, they boasted they would conduct us to the Top; nay, the very Mouth of this Volcano; but the higher we ascended, the more timorous they grew, and at every little Blaze which issued from the Mountain, implored the Assistance of the Virgin and St. *Januarius*; telling us the Danger we were exposing ourselves to: So that we were obliged to encourage them to keep up their Spirits. They wear leathern Belts, which Travellers take Hold of, in order to render their Ascent more easy. If the two Peasants who go before, are not strong enough to drag them up, one goes behind and shoves. Every prudent Person ought to agree first, before

fore he engages these Hirelings, and, at Dismissing of them, to add a small Gratuity, as they have otherwise been known to have proceeded to a mutinous Rudeness.

The Mountain being steep, and covered with black Ashes, the Ascent is very difficult; for the Ashes cause you often to slide several Steps downwards; and, in Places clear of Ashes, the Ruggedness of the Cinders is attended with equal Difficulty. That Sulphur lies here a Foot deep, as a certain Author asserts, I never could perceive; but among those droffy Clods and Cinders, I met with some red and yellow Substances, seemingly impregnated with Sulphur. You cannot follow in the Steps of your Guide, the Ashes filling up the Impression made by the Foot.

It has often been known, that from this Volcano has issued a Flood of Lava, or Composition of Sulphur, Metals, Minerals, and the like, to the great Damage of all the contiguous Parts. The Scoria of this ejected Matter lies still one Layer or Stratum upon another, with large Stones projecting above the Surface, which, in their Course along the fiery River, were stopped by their Inequalities, and fixed in the melted Matter, gradually hardened; for had the Stream been intirely fluid, it would have settled and cooled in a more uniform Surface. In the Year 1694, the Country was visited with one of these fiery Rivers of Lava, and the burnt Stones, though forced under the melted Matter with Poles, immediately emerged again. These Streams or Currents are not thrown up from the Mountain, like the Stones, but pour down, as from an inclined Vessel; so that it seems as if such an Effusion must proceed from the whole Cavity, the Recesses of the Mountain of melted Substances being absolutely full. Some, from a pretended Calculation, have asserted, that during the Eruption in the Year 1694, so great a Quantity of this igneous Matter was discharged, that in some Places the Surface was sixty Ells above the Surface of the Ground; and that if the Whole had been accumulated in one Mass, it would have equalled, in Bulk, the Mountain from whose Bowels it was emitted.

During the Eruption of Mount *Ætna*, in the Year 1669, it is said, the Matter, ejected by that Volcano, amounted to 93838750 Cubic Feet. I very carefully searched for Pumice-stones, but could not discover a single one of that Kind on the whole Mountain. In the Scoria, indeed, are
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scattered up and down several burnt Stones, very porous; but, on the Account of their Weight, and dark adust Colour, they greatly differ from the genuine Pumice-Stones found about *Baia*, and its Neighbourhood. From chymical Experiments, it appears, that the Stones, ejected by Mount *Vesuvius*, are impregnated with Bitumen, Sulphur, Vitriol, Alum, Antimony, Arsenic, and other Minerals and Fossils. The Differences of the Scoria, in Colour and Substance, have nothing strange in them, as the various Mixtures of such Bodies with Earth and Stone must occasion a great Diversity in the Alterations they undergo by such vehement and continued Fusion, or Ignition. Gold, Silver, Copper, Tin, Lead, and other Metals, have been extracted from them, whence some Idea may be formed of the Nature of the adjacent Strata. I pulverised one of these Stones of a red and yellow Colour, and applied the Magnet to it; but could observe no Attraction, nor even Adhesion, which was, doubtless, owing to the Prevalency of the remaining Sulphur. I well know that the Magnet has no Effect upon the Ore of Iron, however abounding with the Metal, till by a strong Fire the Sulphur, mixed with it, is expelled; and therefore repeated the Trial with a black Clod which had been thoroughly calcined, and found that the Adhesion was very strong. I shall pass over what several alledge, of their finding in these Cinders Sparks of Rubies, and other Gems: I saw, indeed, various Substances resembling Glass, caused by a Fusion of Sand, Salt, and Marcasite. As I was standing at one of the former Mouths or Apertures of the Mountain, a Stone of a greenish Yellow, ejected from the Volcano, fell close by me. Upon taking it up, when it was cooled, I found it covered with a Kind of Enamel, and to contain several Pieces of Glass; but, at my Return, I found its Beauty much diminished by rubbing against some other Stones in my Pocket I had picked up. I made Use of Water for cleansing it, which rather penetrated the Stone, and dissolved its Texture, so that a greenish Liquor was continually rushing from it; so that I thought proper to dry it.

About half Way from the Summit of the Mountain, we met with Stones at least an hundred Weight, glowing hot, and, when broken, had exactly the Appearance of red-hot Iron, or the Flag just taken out of the Forge. They contained

tained a Heat sufficient to set Paper on Fire; and our Guides affirmed, that they had but just been ejected from the Mountain. I saw about ten or fifteen of these, but none either tumbling down the Mountain, or in Motion in the Air. As we proceeded farther, our Ears were saluted with the most horrid Noise, resembling the Explosion of a whole Battery of Cannon at a Distance; and under our Feet we perceived a Rumbling, like the continual Boiling of a large Cauldron. Upon making a Hole in the Ashes some Inches deep with a Stick, a sensible Heat was immediately emitted, and, in some Places, greater than one's Hand could bear. At several Places we perceived the Smoke to issue out, as it were, through small Fissures. I was at a Loss, for a long Time, what to make of little round Holes that appeared in great Numbers about the Size of those made by the Finger; but, at last, I found them to be Receptacles for Wasps and Hornets, who, finding themselves oppressed with Cold, retire hither in the Night-time. We found a scorched Acorn among the Ashes of the Mountain; but it is difficult to imagine from whence it came, not a single Tree or Shrub being to be seen on the Mountain, the Surface being covered with Ashes and Stones; and Birds which might have carried such a Thing by Way of Food, are never known to visit this dreary Region. At last, after many weary Steps, we reached the Place where the largest Volcano was formerly situated; but it is now not only choaked up, but by frequent Eruptions covered with a round Pile of Ashes and Lava. In *Misson's* and *Addison's* Time, there was a Plain of about three hundred Paces to cross, before the Spectator arrived at the Skirts of this new Mountain; but the many subsequent Eruptions have so enlarged its Breadth, that the present Interval is, in most Places, no more than a Trench of between six and eight Feet deep, and about thirty Paces wide. It is probable, that, in a few Years, this Vacuity may be also filled up, and the two Mountains united into one. The Steepness of the lower Mountain is such, that the Trench is not perceived till you are just upon it. Here the Increase of Heat was very sensible, especially at every Explosion, when the Ashes flew so strongly in our Faces, that we were obliged to hold something before them, to defend our Eyes. The Ground also was so hot under our Feet, that the Slag burnt the very Soles of
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our Shoes : Here our Ears were not alarmed with the dreadful Noises we heard when ascending the Mountain, but every Eruption was attended with a whizzing Noise, like that of a great Number of Rockets thrown up at once. The Multitude of Stones, the Clouds of Smoke, and other Matter thrown up into the Air, resemble the Springing of a Mine, and totally obscure the Sky. Most of the Stones, especially when of any considerable Weight, fall again perpendicularly into the Abyss from whence they were projected, and, probably, this is often repeated, till they are, at last, thrown without the Verge of the Aperture. Great Quantities, however, fall on the Sides, and roll down with such a hideous Noise as to strike the Spectator with Terror. As the Wind drives the Smoke, Ashes, and Stones generally more one Way than another, a Person has thereby an Opportunity of chusing a favourable Station ; but, if the Eruptions are violent, you cannot approach any Side with Safety. We could perceive no Flames in the Day-time, and, very possibly, the Heat we felt, at each Explosion, proceeded from the melted Lava and ignited Stones projected into the Air, which, at Night, appear like red-hot Bullets. The Phenomena, in Volcano's, are not always uniform, but vary according to the Violence or Moderation of their Eruptions.

According to *Pempeius Sarnelli*, Bishop of *Bisceglia*, the upper Mountain first appeared on the 26th of September 1685. I imagine we might have about eight hundred Paces still to ascend over sharp Stones and deep Ashes : But, at the Time we were at the Foot of the Mountain, the Eruptions succeeded each other every two or three Minutes, so that we must have stood out upwards of eight Shocks before we could have reached the Top. But the Hazard, which continually increases, the nearer you approach to the Summit of the Mountain, becoming evidently greater, and it being impossible to persuade the Peasants, our Guides, to proceed any farther, we agreed to return. In all Probability, had we ventured to the Bocca or Aperture of the Mountain, we should have seen only Smoke and Vapour. It is, therefore, very ridiculous for Travellers to pretend, that, during an Eruption of the Mountain, they have been at the Top, and, looking down the hollow Abyss, have observed it all on Fire, and running together, with great Violence, like the Ebullition of Sulphur, Bitumen, and Metal in a Furnace.

Furnace. Some ingenious Friends, of unquestionable Veracity, who have been, several Times, at the Top, when the Mountain was still, have assured me, that, by reason of the Smoke, they could but very seldom see the Bottom of the Cavity; and, when they did, it was subject to great Variation, for sometimes it was of a prodigious Depth, and, at other Times, hardly more than a hundred Feet, according to the Diversity of the Rising or Falling of the melted Matter from the last Eruption, by the Induration of which, this Bottom is formed. Some Travellers are so daring, as to venture a considerable Way down into the Cavity; but Actions of this kind can be productive of no real Advantage, and, about two Years ago, proved fatal to an *English* Gentleman, who lost his Life by his Temerity. If, soon after an Eruption, a Stone be rolled down the Aperture, it is followed by a frightful Noise, and a Cloud of Smoke. It is two Hours Labour to climb to the Top of the Mountain, but you return much easier, and in less Time; for one often slides down upon the Ashes upwards of four Paces at a Step. Some Days afterwards, I observed, from *Naples*, towards the Dusk of the Evening, while continual Eruptions proceeded from the Mountain, a palish Gleam of Light over its Summit, which I, at first, took to be Flame; it continued a long Time, and gradually ascended, but, at last, I discovered it was only the Reflection of the Sun-beams thro' the gross Exhalations that issued from the Aperture of the Mountain, this Phenomenon gradually vanishing as the Sun approached towards the Horizon, till, at last, when it was set, it intirely disappeared. Strong Parties of us (for, otherwise, it is dangerous walking the Streets of *Naples* in the Night) used, almost every Evening, to go to the large Square before the Vice-roy's Palace, in order to observe the various Changes in the fiery Eruptions of *Vesuvius*. On the 17th of *March*, to the left Hand of the Place where we took up our Station, was seen a continual Fire in the Mountain, and from its upper Cavity issued, every four or five Minutes, fiery Columns, to Appearance four Feet high, and a Foot and a half in Diameter. On the 18th, that whole Part, where anciently was the Opening of the Mountain, appeared on Fire, but it did not blaze much aloft; whilst, on the other Hand, the upper Aperture emitted towering Flames without Intermision, and the Clouds of Smoke seemed as high as the

the Mountain itself. On the 19th, the upper Mountain was, all over, on Fire, and in *Naples* were heard subterraneous Rumbings and Shocks, like the Discharging of Cannon at a Distance. On the 20th, and on the first Day of *April*, the Fire could be seen at *Gaeta*, though six Stages distant from it: And, as the Wind drove Abundance of Ashes into the City of *Naples*, they had Recourse to Processions, and the Invocation of St. *Januarius*, in whom, as their Guardian upon all such Occasions, the Inhabitants repose a particular Confidence, though, of late Years, for their better Security, they have given him the Archangel *Michael* as an Associate. Their Devotion, it must be allowed, is very well grounded, if what they say be true, that, immediately upon the mere Exposing of the Saint's Head, after the proper Supplications have been offered to him, the Wind has shifted, and the Smoke been, consequently, removed from the City, and the Fury of the burning Eruptions abated: So that it is not at all surprizing, that the Governor of the *Capella del Tesoro*, belonging to the Cathedral where the Reliques of this Saint are preserved, has caused a large Medal to be struck, on one Side of which is St. *Januarius*, and on the Reverse are the two Phials, in which his miraculous Blood is kept, and under them a Garland.

In Commemoration of a Miracle, wrought in 1707, the City of *Naples* caused a marble Monument, with the Statue of the Saint (all done by the celebrated Architect *D. Ferdinando Sanfelice*) to be erected near the Church of *S. Caterina à Formello*, where, directly facing *Vesuvius*, the Head of the Saint, attended by a numerous Procession, was placed on an Altar.

Sextus Aurelius Victor, and other Historians, who affirm, that it was in the Reign of *Vespasian*, that the fiery Eruptions of Mount *Vesuvius* were first observed, may be easily confuted from *Strabo*, who lived in the Time of *Augustus*: And it is also false, that *Pliny* the Elder lost his Life on this Mountain; for, from the Account given by *Pliny* the Younger, concerning his Uncle's Death, it is evident, that he was far enough from *Vesuvius*, and being very fat, and troubled with an Asthma, he was suffocated by the gross and sulphureous Air.

Since the Birth of *Christ*, Historians have recorded upwards of twenty memorable Eruptions of Mount *Vesuvius*; but it is probable,

probable, that, during all that Time, the Number must have been much greater : One of the most violent was that just mentioned, which happened in the Reign of *Titus Vespasian*, and destroyed the two Cities of *Herculaneum*, or *Herraclea*, and *Pompeii*, which formerly stood near *Naples*.

Dio Cassius says, that the Ashes, during that Eruption, were driven as far as *Africa*, *Syria*, and *Egypt*, and even at *Rome* the Sun was darkened by them.

It is natural to imagine, that the evident Danger continually hanging over the Heads of the Inhabitants of these Parts, both from Earthquakes and the Eruptions of *Vesuvius*, should make some Impression on their Minds, and induce them to lead more virtuous Lives : But it is quite otherwise ; for the greatest Part of this People are like Sailors, who seldom think of Heaven or Hell, but in a violent Storm, and, as soon as the Danger is over, return again to their former wicked Courses. A striking Instance of this was shewn in the Year 1707, when the People, flocking out of *Naples*, no sooner saw that the Danger was over, and, particularly, that the Torrent of liquid Fire, which flowed from the Mountain, began to abate, than they gave themselves over to all sorts of Debauchery and Licentiousness, so that the Magistrates, at length, were obliged to interpose for restraining them.

The great Variety of Minerals, and other Substances, thrown out by *Vesuvius*, is a sufficient Proof of the internal Constitution of this vast Hollow, and whence its fiery Eruptions arise. For, upon mixing quick Sulphur and Filings of Iron together, and kneading them to a Paste, with the Addition of a little cold Water, this Mass is not only immediately heated, but it breaks out into a perfect Flame. *Lemery* had once an artificial Volcano, of this sort, in his Garden at *Paris*, which spontaneously took Fire ; and modern Chemists have carried their Improvements so far, that by the bare Mixture of two Liquids, previously prepared for that Purpose, they can produce Flame. That Abundance of Iron and Sulphur is contained in the subterraneous Strata of *Vesuvius*, and other Volcano's, appears manifest, not only from the Slag thrown out, but also from the mineral Water issuing from the Foot of this Mountain towards the Sea-coast. The Proximity of the open Sea both supplies the necessary Moisture for the Aliment of these inflammable Substances,
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and also Salt and Bitumen which it washes from their subterraneous Beds; and hence, properly, proceeds the acrid Taste of the Sea-water: For, from a Mixture of Oil of Sea-coal (which contains a great deal of Bitumen) with common Salt and Water, is caused a like Acridity with that of Sea-water. When the Sea is calm, a great deal of Petroleum is often found floating on its Surface, at *Refina* and *Torre* (two small Places near Mount *Vesuvius* and the Sea) which the Fishermen take up with Pieces of Sponge, and sell to the Apothecaries. That Mount *Vesuvius* has a Communication with the Sea, Experience plainly shews, the Waters being surprisingly absorbed, in 1681, as a Prelude to the Eruption of the Mountain, so that several Vessels, afloat before, were left dry. Also, by what happened in the Year 1698, when the Sea suddenly ebbed twelve Paces, and the Mountain discharged a large Torrent of bituminous Matter; on the Return of the Sea to its former Height, and a Cessation of the igneous Discharge, great Quantity of Shells, and other testaceous Substances, were found along the Shore, half burnt, and emitted a sulphureous Smell. *Parrini* and *Boccone* affirm, that, in a violent Eruption of *Vesuvius*, hot Sea-water, Fish-shells, and Sea-weeds, have been ejected by that Mountain.

This Volcano, however, affords several fresh Springs, of which some are conveyed to *Naples*, by a beautiful Aqueduct, to the great Conveniency of the Inhabitants. These Waters have not the least Heat in them, and a cold Wind is felt to blow from several Fissures and Chasms of the Mountain.

I shall further remark, that, though a new Hill has risen on the Summit of *Vesuvius*, over its former Aperture, yet it is still less than its former Height; of this we have an ocular Demonstration. The same may be said of Mount *Ætna*, the Top of which, within these sixty Years, might have been seen from *Furnari*, and other adjacent Places, but cannot be discerned from thence at present.

The Climate of the City of *Naples*, and the south Part of that Kingdom, is such, that little or no Winter is perceived there, and Garden-stuff and Vegetables are in season all the Year: Ice is seldom seen in the level Country, or Plains; and, in the last five Years, Snow was known to fall but twice, and then dissolved as soon as it touched the Ground.

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The Inhabitants of the Mountains make it their Business to gather Snow, and carry it to *Naples*, where it supplies the Want of Ice for cooling their Liquors. The extreme Summer Heats never fail of being tempered with cool Breezes in the Evening, which are spent in taking the Air on Foot, and in Carriages, after being confined, within Doors, during the sultry Heat of the Day.

It will not be difficult to form a proper Estimate of the Fertility of this Kingdom, and the Riches of the Country; for, considering how long it has been under a foreign Government, which, by Contributions, Troops, Wars, and other Circumstances, must necessarily have drained it of large Sums, yet it is still in a much better Condition than many of the States in *Italy*, and capable, by proper Measures, of affording new Sources of Wealth. The Tobacco-farms, alone, produce near thirty thousand Ducats annually; but, amidst its Fertility, and other natural Advantages, the Kingdom of *Naples* labours under many heavy Inconveniencies. Besides the Calamities it is subject to, from the frequent Eruptions of *Vesuvius*, it also suffers greatly by Earthquakes, particularly the southern Borders of the Kingdom, in all Parts of which are astonishing Remains of Cities, once famous in History, but now almost without a Name.

Another disagreeable Circumstance, but common to most Parts of *Italy*, is occasioned by the Swarms of Lizards, especially of the green Kind, which abound almost every where: In the Spring Hundreds of these are seen basking themselves on the Roofs, and crawling up and down the Walls, so that no Door or Window can be left open, without the Room being filled with them: The green Lizards are very nimble, and have a fine, bright, slick Skin, and beautiful Eyes, but intirely harmless. About *Fondi*, *Capua*, and *Gaeta*, are a noxious Kind of Lizards, vulgarly, but improperly, called *Tarantulae*, whose Bite or Sting is attended with great Danger: They are brown, larger than the green Sort, and, when deprived of their Tails, resemble a Toad. The Scorpions are a greater Nuisance; they harbour not only in old Walls, and under Stones, but infest Houses in this Country, so that, in some Places, it is customary to make Bedsteads of polished Iron, and to place them at some Distance from the Wall, to prevent these Vermin from getting into the Beds; it is true, they seldom hurt, unless they are first assaulted,
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which may easily happen, either by turning one's self in Bed, or moving a Leg or Arm in one's Sleep : The surest Remedy against the Sting of these noxious Creatures, is to bruise the Animal, and bind it fast on the Wound ; or, if that cannot be done, the best Way is to foment it with Oil of Olives, in which dead Scorpions are infused, applying warm Bandages to the Part, and, at the same Time, to give the Patient *Theriaca*, with generous Wine to raise a gentle Perspiration. This Oil is likewise a Specific against the Sting of the Spider *Solifuga*, in the northern Parts of *Italy* : This Creature has little or nothing of that Venom which appears in the hotter Climates, in *Malta* and *Africa*. The Venom or Poison of the Viper hath also the same Gradations, according to the Proximity of the Country to the Equator. Modern Authors have asserted, that the Scorpion being surrounded by Fire, and perceiving the Flame to approach nearer, and the Heat more intense, and finding no Way to escape, turns up his Tail, and strikes himself in the Head. This Assertion appeared to me very suspicious, and made me think, that this pretended Suicide was no more than the natural Motion of the Animal on such Occasions. Being at *Naples*, I was resolved to bring this vulgar Error to the Test of repeated Experiments, which proved that it was only a mere Fiction. Some of the Scorpions, instead of going round to seek for a Passage to escape, ran directly into the Fire, where they were soon consumed : Others, upon feeling the Heat, drew back, and fell into a kind of Convulsion, but never attempted to dart their Stings into their Heads : Others lay quiet, and submitted to be burnt to Death. The Notion, that the Scorpion, when thrown into Oil, destroys itself, has no better Foundation ; for some will live twenty-four Hours in it, and, when they expire, do not exhibit the least Sign of stinging themselves to Death.

Another Plague, peculiar to the Kingdom of *Naples*, chiefly in the southern Parts, is the *Tarantula* ; so called from the City of *Taranto*, in the Neighbourhood of which they abound, and are the largest and most venomous. *Pliny* and other Writers call them *Phalangius*. The Person bit by this Spider is called, by the *Italians*, *Tarantolati* ; and their extravagant Vicissitudes of Shrieking, Sobbing, Laughing, Dancing, are very well known. Few of these Patients can
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bear the Sight of black or blue, but seem delighted with red and green Objects : They are also seized with an Aversion to eating Fruit and Vegetables ; a melancholy Silence, and a fixed Eye, are the first Symptoms by which the Bite of the *Tarantula* discovers itself : Music is then immediately called in to the Assistance of the Patient, to rouse him to a violent Motion, and, by that Means, to procure a strong Perspiration ; but neither the same Tunes, nor the same Instruments answer the same Purposes, with regard to the different Patients : Several Trials are therefore made, and chiefly with the Guitar, Hautboy, Trumpet, Violin, and the *Sicilian Kettle-drum* : The Tunes that generally have the best Effect, in these Disorders, are *La Pastorale* and *La Tarantella*. In some Parts of the Country, where the Heats are very great, particularly in *Apulia*, the Venom of the Scorpion is so subtle, that their Stings produce the same Effect as the Bite of the *Tarantula* ; and tho' the two above-mentioned Tunes have the same Effect on these Patients, yet they require softer Instruments, as the Bagpipe and Flute, with the brisk Beat of a Drum. The Country People, who are great Proficients at these Vagaries, introduce all manner of Grimace and Gesticulations. The *Tarantolati* dance and skip as long as there is any Venom left to be expelled : This Exercise and Cure sometimes takes up five or six Days. It is not to be supposed, that they are continually dancing for so many Days ; but when Nature is exhausted, and the Music suspended, the Patient is put to Bed, well covered, and such Cordials given him, as promote Perspiration, and cheer the Heart. The Patient, upon his Recovery, remembers nothing of what passed while under the Disorder. If the Cure be not perfectly effected, and the Poison intirely expelled, the same Symptoms never fail to return the succeeding Year, especially during the Summer Heats ; and some have laboured under these terrible Disorders of Intervals, for ten, twenty, or even thirty Years, and others during their whole Lives : Nor are Instances wanting of Persons, who, merely from a Sense of their incurable Disorder, or from its melancholy Effects, have destroyed themselves. Some pretend, that a Person, bit by the *Tarantula*, can never recover his former State of Health, while the Insect, which communicated the Poison, is alive ; but this has not hitherto been proved. Women, on account of their long Cloaks harbour

ing such Vermin, are more liable to be bit than Men: The Bite of a *Tarantula* causes a small red Swelling, not unlike that occasioned by the Sting of a Wasp. They reckon above eight Species of this Insect, differing in Colour, Magnitude, and Figure; but agreeing in this, that they all produce the same mischievous Effects by their Bite. In the Dog-days, and during the intense Heats of Summer, the *Tarantula* is most dangerous, especially those found in the Plains, as if the Creatures were incited to greater Rage by the Heat of the Sun; for those found in *Tuscany* do not produce such mischievous Effects, as that Kind found in *Apulia*; and even the latter, when carried to the upper Parts of the Kingdom of *Naples*, or towards *Rome*, cause no noxious Effects, at all, by their Bite.

In the Island of *Corfica* are neither Wolves nor Vipers, whereas its *Tarantula*'s and Scorpions are extremely venomous.

The Haunts of *Tarantula*'s are in Holes in the Earth, old Walls, and hollow Trees, and they weave a stronger Cobweb than the common Spider: The Poison is contained in two Vesicles within the Gums, near two large Fangs, besides some smaller Teeth, with which they are armed; and these produce the like mischievous Effects as the Bite of a Serpent.

But, among the worst Creatures in this fine Country, some reckon its Inhabitants in general, who are of a treacherous, distrustful, cruel, and unsteady Disposition. Though it is no easy Matter to give national Characters, it is certain, however, that the History of *Naples*, almost beyond any other, yields numerous and deplorable Instances of the extreme Depravity of human Nature. *Tophana*, the noted female Poisoner, from whom the *Aqua Tophana* took its Name, is still in Prison here, and most Strangers, out of Curiosity, go to see her: She is an old little Woman, who had belonged to some religious Sisterhood, for which Reason her Life has been spared; tho' she sent many hundred People out of the World, and, in particular, was very liberal of her Drops, by way of Alms, to married Women, who would, it may well be supposed, have no great Regret at getting rid of disagreeable Husbands. From four to six Drops of this Liquid is a Quantity sufficient to do a Man's Business, and some affirm, that the Dose may be ordered so as to take Effect in a determinate Time.

This Water is still privately made at *Naples*, under the Name of *Acquetta di Napoli*; and a few Years ago a small Cask full of it was ordered to be sent into a certain Country. But since Lemon-juice has been found to be a Kind of Antidote against this Water, it is not now in such high Repute. Dr. *Paul Branchaletti* has expressly written a Book of Remedies against these abominable and diabolical Drops. But all the Antidotes, hitherto found out, presuppose the Potion to have been recently administered, or, upon any Suspicion, previously guarded against by such Preservatives.

The voluptuous Manner of Living among the Inhabitants of this Country has been remarked even in ancient Times. In this Respect *Capua* and *Atella* are well known, and *Ovid* styles *Naples*

————— in *Otia natam*

Parthenopen.

“ The native Seat of Luxury and Ease.”

With regard to the present Times, it must be allowed, that in no Place are the abandoned Licentiousness and Impudence of Prostitutes carried to so great a Height as in this City. In a particular Part of the Town, are upwards of two thousand of these Creatures, and yet Ecclesiastics make no Scruple of Lodging here: And, in all, are reckoned above eighteen thousand of these *Donne Libere*, as they are called. This intirely corrupts the young People; and even the Clergy, not being subject to the Civil Power, and connived at by their Superiors, lest the sacred Function should suffer the smallest Disparagement, are but indifferently careful to set a good Example; and any Restraint offered to their Pleasure, is looked upon as a high Insult.

The common People in this Country are so lazy, as to prefer Beggary or Robbing to Labour. But in the City of *Naples* they are more industrious, and several Manufactures flourish among them. It is a common Saying here, that the Vice-roy, in order to keep this Country quiet, must take Care to provide three Things which begin with an F, namely, *Feste*, *Farine*, *Forche*, Feasts, Meal, and Gibbets; the People being excessive fond of public Diversions, clamorous upon any Scarcity of Corn, and seditious, unless awed by Examples of Severity. Among their public Entertainments, is the Procession, with four triumphal Cars, on

the four *Sundays* immediately preceding *Lent*; the first loaded with Bread, the second with Flesh, the third with all Kinds of Vegetables, and the fourth with Fish. These are piled up almost as high as a House, with a Band of Music on the top, and guarded by armed Tradesmen, till they are given up to be pillaged. But what draws the greatest Concourse of People at *Naples*, is the Castle of *Cocagna*, or *Cucagna*, as it is called, which is a regular Piece of Fortification, and faced all over with Quarters of Meat, Shins of Beef, Bacon, Geese, Turkeys, and other Provisions, with which the Country of *Cocagne* is imagined to abound. This Spectacle is annually exhibited, and on each Side of the Castle is a Fountain running with Wine for a whole Day; a Party of Soldiers is planted to guard the Works till the Vice-roy appears in his Balcony, which is the Signal for the Populace to take the Place by Storm.

The *Neapolitan* Nobility usually spend some Years in a frugal Retirement on their Estates in the Country, that they may make a more splendid Figure, for a While, in the City: For which Reason they are always running into Extremes, though their Fortunes are not considerable enough to support such Profusion. They are so numerous, that in the Kingdom of *Naples* are reckoned a hundred and nineteen Princes, a hundred and fifty-six Dukes, a hundred and seventy-three Marquisses, forty-four Counts, and four hundred and forty-five Barons, all Vassals to the Crown. A Spot of Land, from which many of them have the Title of Marquis, has hardly an Income of fifty Dollars a Year.

The Number of regular Forces now quartered up and down throughout the Kingdom, amounts to four thousand Men, which is very far from being sufficient to keep this Nation in Awe, in Case of the Approach of any Enemy.

A Prince of *Spain* of the House of *Bourbon*, having within these few Years come to the Possession of this Country, under the Title of King of *Naples* and the *Two Sicilies*, the Face of the Government became much altered; particularly, the Office of Vice-roy was superseded, whose ordinary Income was eighteen thousand Scudi a Month, and kept a very splendid Court, for the Support of which regular and stated Funds were appropriated; so that little Savings could be made out of the Pay of the Life-guards, the Chapel, the Band of Music, the Company of Comedians, and other Attendants; but every Thing commonly stood on the original

nal Footing it was in. A Vice-roy continues in his Office only for three Years, but, at the Expiration of that Time, the Commission may be renewed for three Years more.

With Regard to the Currency of Coin in this Country, a *Spanish* Pistole, or an old *French* Louis d'Or, go here for forty-five Carlini. The Papal Money is also current, and three Paoli are equal to four Carlini. By a Ducat, simply so called, is meant an imaginary Coin of Account, equivalent to ten Carlini.



LETTER LVIII.

Observations on the City of NAPLES, and its principal public Buildings.

S I R,

THE City of *Naples* lies in $41^{\circ} 20'$ North Latitude. Its Walls, which mostly consist of hard, black, Quarry-stones, called *Piperno*, are nine *Italian* Miles in Circuit; but, including the Suburbs, between eighteen and twenty Miles. Though *Naples* has not such fine Palaces as *Rome* or *Genoa*, it has not many such mean Houses, as, in other Cities, disgrace the most beautiful Streets. The Roofs of the Houses are flat, and surrounded with elegant Balustrades. The Streets are also very well paved, and mostly consist of broad Free-stone; but they have no Slope from the Middle, or Kennels to carry off the Water. The best Street, for Breadth and Length, is *la Sirada di Toledo*, but not a single Palace, of any Note, is to be seen in it. It is between twenty and twenty-three common Paces broad, and five-hundred in a straight Line, after which it runs in a gentle Curve. Were the Streets lighted at Night, it would be both an Ornament to the City, and a great Security in Walking through them.

The Harbour of *Naples* is spacious, and, for its greater Safety, has a Mole, about five hundred Paces in Length, and also a Light-house. The large Harbour, or *Perto della Città*, is divided by the Mole from the *Darsena*, which is behind the *Castello Nuovo*, where commonly lie four Gallies, the

Sailors and Soldiers of which are obliged every *Lent* to come to Confession, and receive the Sacrament. After the Devotions of the first Galley, follows a Day of Rest; after those of the second, a like Interval, and so on. In the Evening, when the Procession usual on such solemn Occasions is over, or when the Host is exposed, all the Gallies honour it with a Salute. The Number of Inhabitants in *Naples* may, indeed, be reckoned at three hundred thousand; and, as a brisk Trade here causes a great Bustle among the People, *Rome*, compared to this City, has been looked upon, by Travellers, as a Desert.

Naples is provided with many Fountains, which are a very great Ornament to it, though the Water in most of them is but indifferent. The finest among these is that of *Medina*, opposite to the *Castello Nuovo*, the upper Basen of which is supported by the three *Graces*. The *Neptune* standing upon it with his Trident, and several other Figures, eject great Quantities of Water.

In the large Market-place is also another Fountain.

The Fountain of *St. Lucia*, by *Giovanni di Nola*, an eminent Sculptor, together with that by Cavalier *Cosmo Fancesco*, or *Fanfeca*, in the Street near *St. Lucia*, are well worth seeing, for their elegant Architecture and Sculpture. Not far from the *Darsena*, is a Fountain with a double Eagle; and not a great Way from that another Fountain.

A very costly Aqueduct supplies the City with a vast Quantity of Water from the Foot of Mount *Vesuvius*, by Means of which *Alphonso II*, in 1442, made himself Master of *Naples*; the Place where was formerly the greatest Conflux of these Waters, is at present called *Seggio di Nido*, or *di Nilo*, where there is a Statue of the River *Nile*, represented in the Form of an old Man sitting on a Crocodile, surrounded with several Children.

Near the Arsenal is another Monument of Antiquity, being the Statue of *Jupiter Terminalis*; it was dug up at *Puzuolo*, and erected in this Place.

Of all the Palaces in *Naples*, the chief is that of the Viceroy; and, with Regard to its Beauty, it is a sufficient Encomium to say, it is the Work of that celebrated Architect, *Car. Fontana*. The grand Perron is divided into two Flights of Steps, contains eleven common Paces in Breadth, and composed of white Marble. On each Side at the Foot of the

the Steps, is the Statue of a River ; that, on the left Hand, represents the *Tagus*, and that on the Right, the *Ebro*.

The greatest Objection that has been made is, that the Area, or Court, is too narrow for so large a Perron, or Flight of Steps.

In the Audience-Chamber are the most celebrated Actions and Atchievements of the *Spanish* Nation, finely painted ; among which is represented the Expulsion of the *Jews* out of *Spain*. The *Sala Regia*, where the Carnival Entertainments are kept, is hung with whole Length Portraits of all the Vice-roys. A particular Gallery is filled up with the Exploits of the Duke of *Alva* ; and in another is represented the War carried on by *Charles V.* against *John Frederic*, Elector of *Saxony*. Some other Apartments contain very good Paintings ; and all abound in fine Tapestry. In the Chapel belonging to this Palace, is a great Quantity of Plate, and a fine Statue of the Virgin *Mary*, of white Marble. This Palace has a covered Way, or subterraneous Passage to the *Castello Nuovo*, which is very useful and necessary in Times of Insurrections and popular Commotions. *Castello Nuovo* joins to the Sea, and is always garrisoned : Forty-two Pieces of Ordnance are mounted on the Ramparts and Bastions ; among which are nine, taken by *Charles V.* from the Elector of *Saxony*, at the Battle of *Muhlberg*. An Inscription informs us, that on the Bastion *del San Spirito* was formerly a large Piece of Ordnance, called *Magdalena*, weighing twenty-one thousand Pounds, and carried a Ball of one hundred and twenty Pounds Weight. Near the Entrance of the Castle is a triumphal Arch adorned with Sculpture. The Place where this Arch is erected, is somewhat too narrow. Under the Gate joining to it, are a great many Pieces of Sculpture in Stone, and a brass Gate adorned with Bas-Reliefs, representing the chief Exploits of the Kings of *Arragon*. The Church of the Castle is decorated with Gilding and Stucco Work ; and, in an adjoining Room, is a *Pietà* greatly admired. Facing the Arsenal, which, according to *Parrino*, contains Arms for fifty thousand Men, stands a marble Statue of a young Soldier, which some report to be *Nero* ; as likewise another of Brass, in the Front of *St. Barbara's* Church, in this Castle, is said to be the same Emperor. In the Church *dell' Assunta*, is the Picture of the *Eastern* Magi, two of which represent *Al-*

phonfus I. and *Ferdinand*, Kings of *Spain*. *Vasari* reports, this was the first Piece that *Giovanni da Bruggia* ever painted in Oil. Some pretend it was done by *Zingaro*, and that the Heads of the three wise Men are copied from the Portraits of *Charles*, King of *Naples*, and his Sons, the Prince of *Salerno*, and the Duke of *Calabria*. The Castle-Hall is so constructed, that a Whisper on one Side is distinctly heard on the other.

Castello del Nuovo has its Name from its oval Figure, and stands in the Water on a Rock joined to the Continent by a Bridge, two hundred and twenty Paces in Length. It is said, formerly, to have joined to the firm Land, and was anciently the Palace of *Lucullus*; but altered to its present Form by the *Norman* Kings, on which Account it was for a long Time called the *Norman* Castle.

The Castle is supplied with fresh Water by Means of some stone Conduits, supporting several marble Figures, representing Animals of all Kinds. The Water is conveyed from the City under the Bridge, to the Castle, where there is a Reservoir for receiving it.

The Memory of *Pedro Navarro* is terrible at *Naples*, for his first discovering the Use of Mines in Sieges. He was not, however, the sole Inventor, but the first that conducted them, so as to have the desired Effect. In the Year 1487, an Officer in the *Genoese* Army, then in the Field against the *Florentines*, and besieging *Serezanella*, had contrived a Mine, and sprung it; but not answering the great Expectations conceived of it, the Inventor lost all his Credit, and such Attempts were considered as chimerical. *Navarro* was at that Time only a private Soldier in the *Genoese* Camp; but having attentively considered the Invention, took the Hint, ascribing the ill Success of the Mine more to the Want of right Management, than the Invention itself; and, in the Year 1503, the Siege of the Castle of *Naples* gave him an Opportunity of putting his Contrivance in Execution; which he did so effectually, both to the Damage and Terror of the Besieged, that in a few Days the *Spaniards* found themselves Masters of the Place.

The third Castle which commands the City of *Naples*, is that of *St. Elmo*, or *St. Eramo*, so called from a Church dedicated to that Saint, and formerly stood on this Spot. It stands upon an Eminence towards the West, and is in the Form of
a Star,

a Star, with six Rays. The Fortifications were chiefly erected by *Charles V.*

The subterraneous Passages of this Place are very spacious, and hewn out of a Rock, so that they are Bomb-proof; and, on that Account, a great Quantity of military Stores are deposited here.

The Castle can likewise be supplied with Provisions from *Castello Nuovo*, by Means of a subterraneous Communication, at present walled up. In the upper Parts of *St. Elmo's Castle*, are seven Cisterns for receiving Water, and under the Vaults a Reservoir large enough for two Gallies to sail in. The Water, in the latter, is always extreme cold, and is drawn from it by a Kind of a Bucket.

The Arms of the City being a Horse, there formerly stood one of Brass near the Church of *di Santa Restituta*, of an extraordinary Size; the Vulgar have a Notion that it was cast by *Virgil*, whom they will have to have been a Magician. They had also superstitious Notions of the great Efficacy it had in all Distempers incident to Horses, which were brought from all Parts and led round this Statue; so that, at last, in the Year 1322, *Maria Caraffa*, Archbishop of *Naples*, to abolish so silly a Custom, destroyed the Statue, and from the Metal cast a large Bell for the Cathedral. The Head is still intire, and reserved as a Memorial in the *Caraffa* Family, among a Collection of Statues and Bas-Reliefs. *Charles*, King of *Naples*, having made himself Master of the City after eight Months Siege, ordered a Bit to be put in the Mouth of this Horse, as an emblematical Representation of his having tamed the *Neapolitans*.

In the abovementioned Court is likewise an equestrian Statue on a Pillar, representing *Alphonso I.*

Poggio Reale, a Palace lying without the City, was formerly inhabited by the King, as a rural Retreat, for the Sake of its fine Situation, Gardens, and Water-works; but is at present almost decayed, and scarcely worth seeing. Among the Ruins is shewn a Precipice, from whence Queen *Johanna* used to have those, whom she wanted to destroy, to be privately pushed down headlong.

In returning from the last mentioned Place to the City, on the Left, are the Ruins of the old Castle *il Palagio degli Spiriti*, so called from a vulgar Notion, that the Possessors of this Castle quitted it, on Account of its being haunted

with Spirits or Spectres. At present, it has nothing worth Observation ; though it seems once to have been an elegant Structure.

On the right Hand, in returning from *Poggio Reale*, lies the Grotto *degli Sportiglioni*, or the Batts Cave, which is very broad and high, and an *Italian Mile* and a Half long. It divides in the Middle, forming several Vaults ; one of which extends itself to *Poggio Reale*, but has been walled up ever since the Year 1656, when it was made a Sepulchre for the Bodies of above fifty thousand Persons, who died of the Pestilence. The Hill over this Cavern is very pleasant, and called *Monte del Trecco*, from the *French General Lautrec*, who, in 1528, besieging *Naples*, pitched his Camp here ; and not to damage the City, of which he thought himself sure of being Master, he destroyed the Aqueducts, in order to reduce it by Distress ; but the Stagnation of the Waters, occasioned by this Action, together with the Summer Heats, produced such a Contagion, as swept away the greatest Part of his Army ; so that *Lautrec* himself, and those who survived the Sicknefs, few escaped the Rage of the *Italians*, who shewed them no Mercy. It was a great Oversight of *Lautrec*, that, previously to the Demolishing of the Aqueducts, he had not cut a Canal to convey the Water to the Sea. It was also the Fate of *Henry VI*, Emperor of *Germany*, after closely besieging *Naples*, for three Months, to see his Army die by Pestilence, and other Distempers ; so that he also was obliged to retire without doing any Execution.

In the City of *Naples* are the Palaces of the Prince of *S. Agatha*, the Dukes of *di Gravina* and *Mataloni*, and a few others, though not to be compared to those of *Rome*.

The House of *Ferdinando Sanfelice*, or *Sanfelicius*, not yet finished, will be very superb and elegant. He manages every Thing himself, and is not only a Judge in Pictures, but likewise a great Proficient in Painting, having been a Disciple of *Solimene*. Besides several Fruit-pieces, here are some capital Pictures of that Master ; particularly, one representing the Massacre of the Innocents, and another of *Joseph's* Flight into *Egypt*. One of the Halls of this Palace is to be painted in Fresco, from the Designs of *Solimene*.

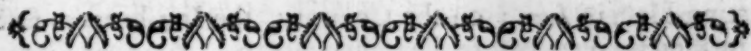
The Suburbs are exceeding pleasant, being situated on the Strand, called *Chiaia*, but more properly *Spiaggia*, or *Piaggia*, from its Proximity to the Sea-shore. The Fragrancy

grancy of the Air, the Agreeableness of the Prospect, the Extensiveness of the Area, and the Freedom from the Dust, render it the Evening Resort of the Quality: So that it is no uncommon Thing to see some Hundreds of Coaches here; but, on these Occasions, Persons of different Sexes never ride together in the same Coach. Nothing can be more delightful than the Gardens on the right Hand of the Hill, embellished with Walks of Orange, Cedar, Palm, and other Trees, besides a Variety of Flowers.

At *Pietra Bianca*, four *Italian Miles* from *Naples*, at the Foot of Mount *Vesuvius*, is a Seat and Gardens, formerly built by *Bernardino Martirano*, Secretary to *Charles V.*, where the Emperor lodged three Days after his Return from the *Tunis Expedition* in 1535.

In a Grotto embellished with a Variety of Shell-work, belonging to this Palace, is a beautiful marble Statue of *Arethusa*, naked.

The fiery Eruptions of *Vesuvius* have very much damaged this Edifice, the Effects of which are but too visible, notwithstanding the Repairs made in it.



LETTER LIX.

Account of the principal Churches, and other religious Structures in NAPLES.

S I R,

TO such Influence, Respect, and Opulence, have the Clergy of this Kingdom attained, that more than once they have been ready to seize the Civil Power, and intermeddle with Affairs quite foreign to the Cure of Souls. How little they can brook any Controul or Censure on this Account, was evident from their Behaviour, a few Years ago, with regard to the *Istoria Civile del Regno di Napoli*, a Book published in 1723, by *Pietro Giannone*, a learned Advocate, in 4 Volumes, *Quarto*. The Freedom of the Author, in maintaining the Power of the Civil Magistrate against the Attempts of the See of *Rome*, so exasperated the Clergy, that, to avoid the Fury of the Populace,

whom the Priests had spirited up for that Purpose, he was obliged, in order to save his Life, to quit *Naples*, and withdraw to *Vienna*. *Nicolo Naso*, the Printer, was excommunicated, and had not the Protection of the Emperor, to whom the Work was dedicated, checked the impetuous Zeal of Pope *Benedict XIII*, the Author would have shared the same Fate: However, the Effect was, that this valuable Book is become very scarce. The Firmness with which *Riccardo*, the *Neapolitan* Fiscal, and a learned *Jansenist*, lately opposed, according to the Duties of his Office, the Incroachments of the Court of *Rome*, brought upon him the same violent Spirit of Persecution, till at *Vienna* he found a Protector in *Garelli*, Physician and Librarian to the Emperor, by whose Means his Merits became better known at Court, and he himself placed above the Reach of his Enemies.

With regard to outward Ceremonies, the Devotion of the *Roman* Catholics of this Kingdom is not so violent as in many Provinces in *Germany*; at the Elevation of the Host in the Churches, or in the Streets, when carried to a sick Person, none, of any other Religion, is compelled to kneel to it. They make little Difficulty with Travellers about eating Flesh in *Lent*; on the Contrary, the Inn-keepers first Question is, even before they have alighted, what the Company would please to eat; and, in some Places, Fish, and the like meagre Meals, are not so acceptable to a Host, as from these he cannot make out any considerable Bill. Ever since the Government has been in the Hands of the *Austrian* Line of the House of *Hapsburgh*, the Statue of St. *Nepomuck* has generally been placed on the Bridges, but few Crosses are to be seen in the Streets, nor are solemn Processions so frequent in *Naples*, as in many other Places; the most common, and that which is exhibited every Day, is not so much intended for exciting Devotion, as raising a good Fund of Charity for such Prostitutes as have quitted their abandoned Course of Life, and withdrawn into a Convent. For this Purpose, the more effectually to move the Spectators to Compassion and Benevolence, the youngest and most beautiful of these Penitents are selected, who walk two a-breast, and barefooted, through the City: And, at some particular Places kneel down, publicly acknowledging their past Enormities, and singing penitential Hymns, while, in the mean

mean Time, the Ecclesiastic and a Lay-assistant, who attend them, receive the Contributions of the well-disposed, in a little Bag fastened at the End of a Stick. Their Habit, on such Occasions, is a long violet-coloured Gown, tied round with a Cord of the same Colour. Their Heads are shaved, but they wear a blue Veil, thin enough to shew their Beauty and Youth. One of the foremost carries, in her Hand, a wooden Cross painted of a violet Colour.

The Vivacity and Acuteness of the *Neapolitans* (as they do not always meet with a satisfactory Solution of their Scruples in Religion, and want an Opportunity of better Information, either by Books or verbal Instruction) sometimes carry them into wild Systems, and very often into Atheism; and the more they are under a Necessity of concealing their Notions of this kind, the deeper Root they take, so that it is with great Difficulty that any of these are reclaimed. *Molinos* has a strong Party in this City, and *Ernest Ruthan* (formerly Secretary to M. *Arnaud*, and who, a few Years ago, died a Canon at *Brussels*, where his Burial met with no small Opposition there) assured me, in 1715, that, in *Naples*, more than half of those, who would not implicitly submit to the Yoke of human Ordinances, but examine, a little, the Grounds of their Religion, were, in their Hearts, *Jansenists*. Perhaps from the Apprehension of finding the Delinquents of this Sort too numerous, arises the greater Moderation of the Prosecutions and Punishments consequent thereon, than would otherwise happen. At least, *Naples* is the only Place, of all *Italy*, where Booksellers have the greatest Liberty; for I myself have met, in their Shops, with *l'Enfant's Bibliotheque Germanique*, and other Books written by *Protestants*, even on religious Subjects, which can be had in no other *Roman-catholic* Place.

Most of the Churches here have, indeed, but ill-contrived Roofs and sorry Fronts, and most of the marble Monuments, within them, fall very much short, in extraordinary Size, of those frequently to be met with at *Rome*; but, in other Respects, with Regard to their Beauty and Richness, hardly any other *Roman-catholic* Country can equal them, so that only the Jewels, and the costly Altar-furniture, amount to several Millions of Dollars. It must be acknowledged, to the Honour of the Clergy here, that they are extremely complaisant to Strangers, and give themselves a great deal
of

of Trouble, to gratify their Curiosity, in shewing them every Thing. It would be a Work of Time to see all the Churches, the Number, both of the Parochial and Conventual, amounting to three hundred and four: It will, therefore, be sufficient to take Notice of the most remarkable, together with other religious Edifices, in the following alphabetical Order.

S. Agnello is famous for a Crucifix in the Chapel belonging to the Family of *Monachi*, which reproached a Debtor for denying, some little Time afterwards, a Sum of Money he had formerly borrowed in its Presence. In a Chapel belonging to the Family of *Tusi*, in this Church, is an Image of the Virgin *Mary*, said to have often conversed with *S. Giovanna* and her Son *S. Agnello*. The high Altar of this Church is of white Marble, and embellished with admirable Basso-Relievo's. What deserves particular Notice is a Statue of *S. Dorothy*, by *Giovanni da Mola*. Over-against it, in the Wall, are fixed several antique Basso-Relievo's. In the *Capella del Purgatorio*, over the Grave of *Antonia Capuana*, is a very fine Basso-Relievo, in Marble, representing the Virgin *Mary* with the Divine Infant in her Arms, and shewing herself to the Souls in Purgatory. In the Convent, close by this Church, is a brass Bust, with a Monument of *Giov. Battista Marini*, erected in Pursuance of a Clause in the Will of the Marquis *de Villa*, his generous *Mæcenâs*. It formerly stood in the Marquis's House, whence it was removed hither. The Inscription upon it is by *Tomaso Cornelio*. He died in 1625, and several Epitaphs were composed for him, one of which, with a Picture of him on the Wall, was put up by the Academy of Humourists, of which he had been President. He is commonly called the Cavalier *Marini*, having been honoured, by *Charles Emanuel*, Duke of *Savoy*, with the Orders of *S. Lazarus* and *S. Maurice*. Several Manuscripts of his are still preserved in the Archives of the Church of *SS. Apostoli*, where his Body lies in a Vault of the Church-yard.

The Church of *S. Angelo à Segno* is consecrated to the Archangel *Michael*, and was built on the following Occasion: In 574 the *Saracens* having forced their Way into the City, through the *Porta Ventosa*, and vigorously attacked, on this Spot, *Giacomo de Marra*, were repulsed after a very sharp

sharp Rencontre. How far the Enemy had then penetrated, is shewn by a brass Nail on a Tablet of white Marble.

In the Church of St. *Angelo à Nido* are very fine Monuments, particularly of the Family of *Brancaccio*. Cardinal *Francisco Maria*, who was a Descendant of it, left a considerable public Library to this Church. The Picture on the high Altar, representing the Archangel *Michael*, is a celebrated Piece, by *Marco da Siene*.

In the Church of *SS. Apostoli* is hardly any Thing else to be seen but Gilding and Painting; had it a suitable Front, it would be an Edifice completely beautiful. Over the Entrance, within the Church, is a Picture, by *Lanfranco*, representing the Angel as he came down from Heaven to stir the Waters of the Pool of *Bethesda*; and near it the Artist has so very curiously drawn a Rent or Fissure, that the Wall appears to be actually cleft: A similar Deception is also to be seen in the Refectory of the *Theatine* Convent belonging to this Church. The Cieling was beautifully painted by *Giovanni Lanfranco*, and the Cupola by the Chevalier *Benaschi*, in 1684. The stately Tabernacle on the high Altar is an admirable Piece, consisting of eight Pillars of Agate, and other Embellishments of Amethysts, Emeralds, Lapis Lazuli, red, and other sorts of Agate, a Topaz of the Size of a large Walnut, and other precious Stones, all inlaid: It is said to have cost fourteen thousand Scudi; the Altar on which it stands is of Marmo Fiorito, which is a kind of flowered Marble; and the fine Balustrade before it consists of white and another red sort of Marble. On the Sides are two brass Gueridons, nine Palms in Height, and particularly valued for the Workmanship: These represent the four Beasts in the Prophet *Ezekiel*, which are commonly interpreted as emblematical Figures of the four Evangelists; the Designs are by *Juliano Finelli*, but they were cast by *Giovanni Antonio Bersolino*, a Native of Florence. Behind the Altar is a very curious Painting of a Head of *Christ* with a Crown of Thorns. On the right Side of the great Altar, or to the left Hand of the Spectator, is Cardinal *Filamarino's* Chapel, where the most celebrated Masters, in the Time of *Pope Urban VIII*, have given Proofs of their Skill: It consists of white Marble, and, though constructed of different Pieces, the Joinings are not at all discernible: Five mosaic Pieces, by *Giow. Battista Calandra da Vercelli*, particularly heighten its splendid Appearance,

pearance, and the main Altar-piece, representing the Annunciation of the Virgin *Mary*, together with the four Virtues of *Faith, Hope, Charity, and Clemency* on the Sides, were, at first, painted in Oil Colours, by *Guido Rheni*, before they were altered to a beautiful Mosaic. The Company of Cherubims, Seraphims, and other Angels, represented in a marble Bas-Relief, is by *Francesco Fiamingo*, who, in Sculpture, is looked upon as a second *Michael Angelo Buonaroti*. The two Lions supporting the Altar, together with the Bas-Relief of the Patriarch *Abraham* sacrificing *Isaac*, are by *Giuliano Finelli da Carrara*. The Pillars of the Altar are of fine white Marble, each an intire Piece.

This Chapel has always the Appearance of new, the Heirs of its Founder being obliged to clean and beautify it twice a Year, under the Penalty of two hundred Ducats, payable to the Convent for every Neglect, and to be laid out in its Repairs.

The *Capella de' Pignatelli*, on the right Hand of the great Altar, is equally worth taking Notice of, its Altar being inlaid with the most costly Stones, among which is an Amethyst, seven Inches in Breadth, and nearly two Spans in Length : The Cieling of the Vestry is lofty, and elegantly adorned with fine Paintings. In the Treasury are beautiful and costly silver Works, consisting of Busts, Flower-pots, Candlesticks, Crucifixes, Chalices, &c. A very large silver Lamp, which cost two thousand Scudi, is from a Design of *Solimene* ; some of the golden Chalices are set with Rubies and Diamonds ; six Flower-pots, and a Crucifix made of Silver, cost five thousand Scudi ; here are likewise six Candlesticks of Coral, joined together with Gold : In the Vaults of this Church are several Corpses of both Sexes, wrapped up in Linen undecayed.

The Convent contains three Galleries, over one another, of which the lowermost is much the finest : The Stair-case runs in a spiral Line, and the Steps, like those of *St. Peter's* at *Rome*, are very low, for the Conveniency of Asses and Horses carrying up Corn to the Granaries : The Library is well furnished with Books. Near this Convent is held a Meeting, where, on particular Days of the Week, a Society of Gentlemen of the Law assemble, consisting of about two Hundred : They examine into the Grievances of the Poor, and, when they find any oppressed, a Member of this Society

ciety is nominated to afford him Redress; but neither the Plaintiff nor the Society are at any Expence, the Charges being defrayed by the *Theatine* Convent, which has large Endowments for this particular Purpose, and is, indeed, the most laudable Custom I ever met with.

In the Church of *St. Catharina à Formello*, are several marble Monuments, of which the chief are those of the *Spinelli* Family. The Chapel of *St. Domenico* is ornamented with beautiful Paintings, and Sculptures in Marble. Under the Altar appears the Figure of a Dog, in Brass, with a Horn in his Mouth, containing a flaming Torch, and on his Back a Globe, whereon are these Words, *A Seculo usque ad Seculum*, "From Age to Age;" and, under the Dog, *Sustinet & inflammatur*, "It supports and inflames." This is the Arms of the *Inquisition*.

On the high Altar is a Piece representing the Arrival of the three *Eastern* Magi at *Bethlehem*, painted by *Silvester Buono*. In the Area, before the Church, is placed a Built of *St. Januarius*; and, in the Dispensary of the adjoining Convent, the Head of *Massaniello*. The Cabinet of Curiosities is furnished with ancient Coins, Medals, Urns, small Figures of Idols, Minerals, Petrifications, large Branches of Coral, and the like.

St. Chiara is one of the principal Churches in *Naples*, and famous for two superb Pillars, of white Marble, facing the high Altar, said to have belonged to *Solomon's Temple*: Nearer the Altar are two others, perfectly resembling the former, but of Wood. The Table of the high Altar is a single Piece of Marble, eighteen Palms in Length; behind which lies the valiant Founder of this Church, King *Robert*, with this short Inscription:

Cernite Robertum Regem Virtute refertum.

"Behold King *Robert*, a Prince endowed with every Virtue."

He died the Sixth of *January* 1343, after reigning 33 Years. Near the high Altar, on the right, is the Monument of *Charles*, the illustrious Son of King *Robert*, and Duke of *Calabria*.

In the Year 1686, Part of the Roof of the Vault fell in, and the Body of this Prince was found, without any visible Marks of Decay.

On the other Side of the Altar is the marble Tomb of *Mary*, Sister of *Joanna I*, a posthumous Child, and born in the Year 1329. She was first married to *Charles*, Duke of *Durazzo*; afterwards to *Robert de Baux*; and her third Husband was *Philip II*, Prince of *Tarento*, from whom she acquired the Title of Empress of *Constantinople*. The Head of her Statue is incircled with a Diadem, and the Drapery adorned with gilded Lillies. In the Chapel, under the Organ, lies a Sister of this *Mary*, Daughter to *Charles*, Duke of *Calabria*, and *Mary de Valois*. Near the Vestry is the Monument of *Joanna I*, who caused her first Husband, *Andrew of Hungary*, to be strangled; she herself met with the same Fate from King *Charles*, her second Husband.

Near the little Gate of this Church is a beautiful Tomb of white Marble, adorned with Sculpture, by *Giovanni di Nola*, on which is an admirable Statue of a young Lady.

The Monuments in this Church are all of white Marble, and some of them embellished with elegant Bas-Reliefs. In the adjoining Convent, none but Women of the noblest Families are admitted; their Rules are not the most severe, so that the Number, besides Servants, exceeds three Hundred and fifty. The Offices of the Church are performed by *Franciscan* Monks, who are the spiritual Guides of this beautiful Flock, doubtless the largest Society, of this Kind, in the World.

The College of *Jesuits* is one of the noblest Structures in the City; the Refectory, the Library, the Dispensary, the grand Stair-case, and the Collegiate Church, are all splendidly adorned. The Church *della Concezzione*, belonging to this Order, and adjoining to their Seminary, is truly admirable: The Front is built with large cubic Stones of *Pietra Pipernina*, finely polished. The principal Altars are those of *St. Ignatius*, *St. Francis Xavier*, and the high Altar: The latter, though not yet finished, is adorned with six *Corinthian* Pillars of Carnation Marble, and four fine Statues, in the Middle of which is that of the Virgin *Mary*, finely gilt. The Cupola, exquisitely painted by *Lanfranchi*, was greatly damaged by an Earthquake, in the Year 1688, so that the only Remains of that eminent Pencil are the Evangelists on one Side of it, the rest having been painted since by the famous *Neapolitan*, *Paolo de Matteis*. In the Chapel of *St. Ignatius* are two marble Statues, by *Cosmo Fonsago*; one representing

presenting *David*, with the Head of *Goliath* at his Feet; the other *Jeremiah*, bewailing the Calamities of his Country. Here is likewise a Porphyry Tomb of *Nicolai Sanseverino*, the last Prince of *Bisignano*.

In this Church are also two curious Holy-water Basons, of yellow and brown Marble. In the Sacristy, which is finely arched and gilt, are three Pictures of the Virgin *Mary*; one by *Hannibal Caracci*, and the two others by *Raphael*. The silver Tissue in the Treasury, valued by the Weight of the Silver, amounts to a hundred and fifty thousand Crowns. Here are also several Statues and Busts of *St. Cyr*, as big as Life, of Silver, set with Emeralds; a Number of Chalices cast in Silver; and a silver Covering to the Altar, made by *Gennaro Monte*. Besides these, there are several other valuable Curiosities in this Structure. The *Jesuits* are likewise possessed of several other Churches, particularly that of *St. Giuseppe*, of which I shall give a full Description in its proper Place.

The Church of *St. Domenico Maggiore* belongs to the *Dominican* Monks, of whom a Hundred and thirty or forty reside in the adjacent Convent. This Church was erected by *Charles II*, whose Heart is embalmed, and kept here in a small Urn of Ivory.

In the Chapel *del Santissimo Crocefisso*, is the Crucifix which condescended to express its Approbation of the Writings of the celebrated *Thomas Aquinas*, concerning the real Presence of the Body and Blood of *Christ* in the Eucharist. On certain Days this Crucifix is exposed to public View, with great Pomp, but is not to be seen at any other Time, seven Persons having a different Key to the Shrine in which it is deposited. Over the Crucifix is a curious Picture of the Descent from the Cross, by *Zingaro*.

In the Chapel of the Duke *d'Acerenza* is the Annunciation, by *Titian*, a Piece highly valued. The Monument of *Bernardini Rotæ*, in the Chapel of *St. John the Baptist*, is adorned with his own Statue, and also those of the *Tyber* and *Arno*, all exquisite Performances. The Chapel *de Stigliano* contains an excellent Statue of the Virgin *Mary*; and in that of *St. Joseph* are two beautiful Pictures, by *Guido*. The Sacristy is lofty, and finely painted by *Solimene*. In the Gallery are several Coffins, covered with scarlet Velvet and Damask, of the Kings and Queens of *Naples*, and other great Persons:

Persons : Among these is *Antonio Petruchio*, Secretary to the Emperor *Ferdinand*, who lost his Life in a Conspiracy of the Barons.

This Church is possessed of immense Riches, in Plate and Decorations, especially those belonging to the Altar, there being several *Pallioti* of cast Silver, particularly one belonging to the high Altar, which, together with its Statues and Crucifixes, besides other Ornaments, cost fourteen thousand Scudi. In the Sacristy is an admirable Bust of Pope *Pius V.* The Statue of *Thomas Aquinas* is erected near the Gate of the College appropriated to the Study of Divinity.

The *Dominicans* of *Toulouse* affirm, that they have the intire Body of *Thomas Aquinas*, except the right Arm, which they presented to *Lewis XIII.*, who committed it to the Custody of the *Dominicans*, in the *Rue St. Jaques*, at *Paris*; but, notwithstanding this, the *Dominicans* here shew his right Arm, the Cell he lived in, and his professional Chair, which is so highly respected, that no Person is suffered to sit down in it. His manuscript Notes, upon *Dionysius's* Book *de Cœlesti Hierarchia*, are kept with all the Care and Veneration of a Relique; but *Philip*, King of *Spain*, being at *Naples*, in the Beginning of this Century, desired to have some of these precious Leaves, which the Fathers did not think proper to deny. In the Area, near the lesser Door of the Convent, is an elegant Pyramid, and, on the Top of it the Statue of *St. Dominic*.

The Cathedral, dedicated to the Assumption of the Virgin *Mary*, is worth seeing: The Foundation was laid by *Charles I.*, of *Anjou*, King of *Naples* and *Sicily*, whose Monument, with a new Inscription, is erected contiguous to the main Door.

Before the principal Entrance stand two Porphyry Pillars, but not remarkably large.

The Steps, up the great Altar in the Church, are of white Marble, and their Outside embellished with beautiful Bas-Reliefs: Before the Altar are two fine Pillars of red Jasper, which, without their Pedestals composed of Verde Antico, are about the Height of two Men: Upon that to the left Hand, in going forwards, is a remarkable Vein of Agate, and, on the other, opposite to it, three Veins of the same Gem, which are a very great Embellishment to them both:

Near

Near the last is a Monument, erected by Cardinal *Candiano* to Pope *Innocent XII*, in his Life-time.

Not far from this is the white marble Tomb of Cardinal *Alphonso Caraffa*, who died in 1561; and, facing it, that of Cardinal *Alphonso Cefvaldo*, who departed in 1603.

The Paintings on the high Altar, representing the Assumption of the Virgin *Mary*, are by *Pietro Perugino*, who lived in the fifteenth Century, and was *Raphael d'Urbino's* Master.

The vaulted Chapel, under the high Altar, was built by Cardinal *Oliviero Caraffa*, and curiously embellished with marble Sculptures, among which, the most remarkable are Bas-Reliefs of Garlands, Fruits, Birds, Children, Angels, &c. attributed, though not without some Doubt, to *Michael Angelo Buonaroti*; but it is known, with more Certainty, that this Artist did the Statue of Cardinal *Caraffa*, in transparent Oriental Alabaster, which is placed behind the Altar: The Pavement is inlaid with Verde Antico, Jasper, Giallo, and Porphyry. To this Chapel (where are kept the Remains of *S. Januarius*, removed hither from the Church of *S. Gennario* without the Walls) were presented, by the present Emperor, twelve silver Eagles, in the Crowns of which are Lamps continually burning, and a hundred Scudi a Year appropriated for supplying them with Oil. Here is also a fine Painting, on Wood, representing the Virgin *Mary* with her Divine Infant, by Chevalier *Massa*. In a Chapel contiguous to this are Portraits of a great many of the *Caraffa* Family, who were particular Benefactors to the above-mentioned Church, as also a very curious Crucifix cut in Wood. In the Church itself is a remarkable Font, made in 1621, and presented by Cardinal *Decio Caraffa*, which is said to have cost eleven thousand five hundred Scudi; its Pedestal is of Porphyry, the Vase of Touchstone, and the Pix of curious inlaid Work in Marble. To the right Hand, near the high Altar, is another beautiful Altar, of *Florentine* Work, and its Tabernacle is set with precious Stones. Not far from this is the Tomb of Pope *Innocent IV*, who honoured the aforesaid Cardinal with the red Hat; also that of the unfortunate King *Andrea*, who, in the nineteenth Year of his Age, was strangled, by the Contrivance of his Consort *Johanna*, in 1345.

Not

Not far from this Monument is a very fine Bas-Relief, of white Marble, representing *John the Baptist* in the Wilderness.

The most remarkable Thing, in all this Cathedral, is the Chapel, to the right at coming in, called *Il Tesoro*: Its Frontispiece is of curious Architecture; within are the Statues of *St. Peter* and *St. Paul*, finely done by *Giuliano Finelli*, together with two beautiful Pillars of black Marble spotted; the Door is of Brass, adorned with very curious Foliage, and said to have cost thirty-six thousand Scudi. The Chapel, which is of a round Form, contains seven Altars of fine Marble, and forty-two Pillars of beautiful Broccatello. Round its upper Part are twenty-one large Statues of Saints, in Bronze, each reckoned worth four thousand Scudi; under these are silver Busts of the same Saints, to the Number of sixty in all: Most of the bronze Statues are by the celebrated *Finelli*. The Cupola is painted by *Giov. Lanfranco*, *Parmeggiano*, and *Domenichini*; but these fine Pieces have been very much damaged by Earthquakes. Behind the high Altar, which is detached from the rest, and intirely of a fine red Porphyry, are two silver Doors before the Shrine, where is kept the Head of *St. Januarius*, with two glass or crystal Phials, containing some of his Blood, which is said to have been gathered up by a *Neapolitan* Woman, the very Day that Saint suffered Martyrdom. The external Form of these Reliques is drawn on the Outside of the silver Tower or Shrine: Besides the three usual Times, in the Year, for exposing them to the Veneration of the People, the like is also done on emergent Occasions of Famine, Pestilence, violent Earthquakes, or any other public Calamities, in which the favourable Interposition of *St. Januarius* is thought necessary. The pretended Liquefaction of the dried Blood, in the Phials, as soon as brought near the Head, is a Thing very well known; and, particularly, every first Sunday of May, Trial is made with it, the *Neapolitans* being strongly persuaded, that on the Success of this Miracle depends the whole Prosperity both of the King and Country throughout that Year; whereas, from the Blood failing to liquefy, they have the most dreadful Apprehensions, and immediate Recourse is had to Processions, public Flagellations, &c. in order to avert the impending Danger.

The

The Substance, in the Phials, is of a brownish-red Colour, and looks like Balsam of *Peru*, which may easily be liquefied. On the Day this Miracle is to be performed, the Blood is placed amidst a great Number of Lights; when the Phial which holds it, being within another smaller, and about an Inch in Length, is applied to the Mouths and Foreheads of vast Numbers of People, who croud to have that Happiness, the Priest, all the Time, turning it a thousand different Ways; so that, by the Warmth of his Hand, the Heat of the Lights, the Effluvia from such Crouds of People, in a hot Season of the Year, and, lastly, the warm Breath of the Devotees, who kiss it, together with other Circumstances, it may easily be imagined, that a previously condensed Fluid may be restored to a State of Liquefaction. At length, however, the Priest cries out, *Il Miraculo e fatto.* "The Miracle is performed." But this Miracle is not peculiar to the Blood of St. *Januarius*; the like is also said to be done by that of St. *John the Baptist*, St. *Stephen*, St. *Pantaleon*, St. *Vitus*, and St. *Patricia*, in the respective Churches of *Naples*, where these Reliques are kept, and commonly on the Days dedicated to those Saints. Over the Entrance of the old Vestry, belonging to the above-mentioned *Capella del Tesoro*, is a Bust of St. *Januarius*, in Touchstone, before which are two small Phials, half filled with a red kind of Liquid. The silver Statues, Chandeliers, Lamps, Altar-cloaths, and other Utensils, with which the new Chapel is crouded, are valued at upwards of a hundred thousand Scudi.

Fronting the *Tesoro*, and also to the Left at coming in, is the Church of St. *Restituta*, which was formerly the Cathedral: Many of the Pillars here are said to have been taken from a Temple of *Neptune*: On the Wall is an Image of the Virgin *Mary*, in mosaic Work, given out to be the first, not only in *Naples*, but in all *Italy*, to which Adoration was paid. But it does not seem to be of so high an Antiquity, as those pretend, who place the Building of this Church as far back as the Days of St. *Peter*, and his Disciple St. *Aspreno*, who they also say was Bishop of *Naples*. Here is shewn a Crucifix, said to be made by one utterly ignorant of Sculpture, or, as others pretend, by a blind Man,

In

In the Area, to which one comes out of the Cathedral through a little Door, into the *Strada Capuana*, is a fine marble Obelisk, by *Cosmo Fonseca*, on which stands a brass Statue of *St. Januarius*, by *Finelli*.

On every 10th of *September*, this Obelisk is very splendidly illuminated, while a Band of Music plays, and a general Discharge of the Cannon of the Forts.

The Church of *S. Francisco di Paolo* faces the Vice-roy's Palace; it has a beautiful Pavement; its Cieling finely carved, and all over gilt, has several Ornaments of Marble, particularly on the great Altar; its Tabernacle being embellished with eight incomparable Pillars, two of which are of *Lapis Lazuli*, and the other six of green Jasper. In the Middle of this Altar is an excellent Piece of Perspective, which is cast; and in it are also large Pieces of Agate, and other precious Stones, one of which is an Intaglio, produced by Nature, without any Assistance from human Art, and said to represent *St. Francis di Paolo*. The Painting behind the Altar, with that of the whole Choir, is by *Luca Giordano*. Among the Relics, kept here, are two Phials filled with the Virgin *Mary's* Milk, which is dried like *Terra Sigillata*, but liquefies on her Festivals. In the Convent hard by lived *St. Francis di Paolo*, to the Reputation of whose Sanctity is owing the greatest Part of its present Wealth. The silver Ornaments alone, in the Chapel contiguous to the Dispensary of the Convent, cost twelve thousand Ducats; and among these is the Archangel *Michael*, about half the Height of a Man, and set with a great Variety of Jewels. The Dispensary is remarkable for its excellent Arrangement, delightful Water-works, and several Curiosities of Corals and Gems. Some still continue to call this Church by its ancient Name of *S. Luigi detto di Palazzo*.

The Church of *St. Gaetano* is intirely new, and is worth seeing, both for its Architecture and fine marble Sculpture. Here are shewn the Cloaths which Cardinal *Orsini*, afterwards Pope *Benedict XIII*, had on, at the Time he was providentially preserved during an Earthquake at *Benevento*, and of which Mention has been made above.

S. Genuario extra Mœnia, or *ad Fores*, is also called *ad Corpus*, the Body of *St. Januarius* having been first interred there. This Church had formerly belonged to the *Benedictines*, but, at present, to the Almshouse near it. To the right

right Hand, at coming out of the Church, stands the Chapel of St. *Severus* upon an Eminence; and close by it is the Entrance into the Catacombs, which, of the four hitherto discovered at *Naples*, are the most spacious and best preserved.

Such as are of Opinion that these subterraneous Vaults were made by the primitive *Christians* for Places of Retreat, from the violent Persecution of the *Pagans*, may easily be confuted from a bare Inspection of the *Neapolitan* Catacombs which are hewn out of a Rock, and, consequently, so great a Work, could not have been done privately, or without a vast Expence: Not to mention, that during the Superiority of the *Pagans*, the Number of *Christians*, either in *Rome* or in *Naples*, was not so considerable as to accomplish it in a short Time.

The sandy Soil at *Rome*, perhaps, would not admit of making these subterraneous Passages wider than what we actually find them; but, in the Neighbourhood of *Naples*, the Case is quite otherwise, where the Work was mostly carried on through a Rock; they are not only very lofty, and arched, but so broad, that six Persons a-breast may walk in them.

That the *Romans* buried their Deceased, long before the Establishment of *Christianity*, is beyond Dispute; nor could the *Christians* want such spacious Repositories for their Dead. The Bodies are here deposited along the Sides of the Wall in small Cavities in five or six Rows one over another, and the Cavity, when full, was closed up with a marble Slab, or Tiles; but as most of these are now removed, fewer *Heathen* Inscriptions are to be found here than in the Catacombs at *Rome*. The Bones, said to be those of the primitive *Christians*, have been removed into the consecrated Vaults of the Churches; the Bones that now lie heaped up here being chiefly the Remains of those who died of the Plague, in the Year 1656. At the Entrance of the first Vault, in St. *Genaro's* Catacombs, is a marble Bas-Relief of St. *Januarius*, in a reclining Posture, to point out the Spot where this Saint has been buried so many Centuries. Behind it is the marble Seat of St. *Severus*, contiguous to the Grave wherein he was first deposited.

Near this are the Tombs of *Agrippina*, *Corenzo*, and other Saints, together with a mosaic Altar placed in a small Cavity in the Wall. They tell you, that in most Places there are three Passages constructed one over another : But be this as it may, those branching out are very narrow, and in many Parts walled up, to prevent Robbers from making Use of them as their Retreats. Here is one particular Vault of such a Height, that its Top cannot be discerned by the Light of the Flambeaux. In another large empty Vault which our Guide told us was the Cathedral in the primitive Times, are two large Pillars which support an Arch hewn out of a Rock ; and near them an ancient Baptistry.

The Church of *St. Giacomo degli Spagnuoli* was founded by the Vice-roy, *Don Pietro di Toledo*, whose Tomb is a great Ornament to it, being the Work of that Artist *Giovanni da Nola*, and is one of the finest Pieces in all *Naples*. The high Altar is decorated with elegant Pieces of Sculpture and inlaid Works.

The Church of *St. Giovanni à Carbonari* has its Name from the adjacent Street, which once belonged to the Family of *Carbonari* ; or from the Charcoal said formerly to have been burnt near it.

Ladislaus, King of *Naples*, *Sicily*, and *Hungary*, and Lord of *Rome*, whose military Glory was tarnished by an inglorious Death, being poisoned by a Physician for having defiled his Daughter, was buried here. This unhappy Catastrophe, attended with such Circumstances, happened in the Year 1414, and little agree with the Title of Saint given him in his Epitaph. His Monument, though of Gothic Architecture, is an excellent Piece of Work.

Behind the high Altar, which is of the finest white Marble, is the Tomb of *Caracciolo*, a Favourite of King *Ladislaus*, and whose Abilities proved of the greatest Service to *Joanna II* ; but, by the Instigation of the Dutchess of *Sessa*, he was assassinated in his Bed, on the Night of the 25th of August, 1438.

The Chapel of the Marquis *de Vico*, of the *Caracciola Rossa* Family, abounds in excellent marble Statues and Bas-Reliefs : *Pietra di Pieta*, a Spanish Sculptor, has shewn his great Talents in the Statues of *John the Baptist*, *St. Sebastian*, *St. Luke*, *St. Mark*, and *St. George*. The other Pieces

are by *Giovanni da Nola*, *Girolamo Santa Croce*, and *Anni-bal Caccavello*. In the Chapel belonging to the *Mirabella* Family, are several exquisite Statues. *Scipio de Soma*, the great Favourite of *Charles V*, hath a noble Tomb in the Chapel belonging to the Family of that Name: And in another Chapel is a curious Piece of our Saviour's Crucifixion, large as Life, painted by *Vasari*.

In the Church is the Statue of *St. Monica*, dressed in Black. The History Pieces, painted on Wood in the Sacrify, are by *Vasari*. The Passion of *Christ* is also here represented in seven excellent Bas-Reliefs of Marble, which fold up like a Screen, and were a Part of King *Ladyslaus's* Baggage, in all his Expeditions; and, whenever he heard Mass, were placed upon the Altar.

The Church of *St. Giovanni Vangelista del Pontano*, so called from its Founder, *Giovanni Pontano*, has on the Walls, both without and within the Church, several moral Precepts, composed in *Latin*, by *Pontano*.

The Church of *St. Giovanni Maggiore* is supposed to have been originally a Temple, built by the Emperor *Adrian*, to gratify his Favourite *Antoninus*; but dedicated to *St. John the Baptist*, by *Constantine the Great*, and his Mother *Helena*.

The Church of *St. Giovanni Pappacodi* has its last Name from its Founder, who, being taken with an apoplectic Fit, was too hastily buried; for a Relation, coming to Town after he had been interred three Days, caused his Coffin to be opened, and was sufficiently convinced that he had come to Life after his Interment.

Here are also buried two Bishops of the same Family; one of which declined the Offer of the Purple, and the other distinguished himself by diffusive Works of Charity; an Example worthy the Imitation of all Ecclesiastics.

In the Church of *St. Giuseppe*, belonging to the Jesuits, are four beautiful *Corinthian* Pillars of grey Marble; which, though sixty Palms in Height, and nine in Circumference, are each formed out of one intire Block. Formerly there hung, in the Tribuna, or Gallery, a capital Picture of *St. Joseph* with the Infant *Jesus* in his Arms, surrounded with a Group of Angels, done by *Francesco di Maria*, a celebrated Neapolitan Painter: But this Piece is now removed into the

Sacristy, and its Place supplied by one which far surpasses it, done by *Amato*, representing our Saviour and his Parents. On the right Hand of the Sacristy, is an elegant Altarpiece, glazed, and covered with a Curtain, representing *St. Xavier* in a very devout Posture, done by *Luke Giordano*, who also painted the other Pieces in the Chapel to which this Altar belongs. Opposite to this, and over another Altar, is a Painting also glazed, representing the Virgin *Mary* and her Divine Infant; in which the Beauty of the Virgin is incomparable. The Pulpit of this Church is of Marble, and adorned with Gems.

The Church of *St. Lorenzo, de' Padri minori* has a lofty and spacious arched Roof; and, on the high Altar, are the Statues of *St. Francis*, *St. Anthony*, and *St. Laurence*, finely finished, by *Giovanni da Nola*. The three Bas-Reliefs, and the Virgin *Mary* surrounded by a Multitude of Angels, over the three Statues, were done by anonymous Artists.

On one Side of the Altar is the Chapel of *Antonio di Padua*, built after a Design of *Cosmo Fansago*, which is worth seeing; but far exceeded by the Chapel of the *Rosary*, in which are two Pillars of Verde Antico, and an Altar embellished with Lapis Lazuli, Topaz, Agate, Jasper, and other precious Stones.

On each Side is an elegant Monument, one of which is that of *Camillo Cocace*, and the other that of his Wife, being the Founders of the Chapel. The Statues placed on these Monuments, according to the usual Phrase, want nothing but Speech; and are a Specimen of the great Talents of that celebrated Master *Bolgi da Carrara*, a Native of *Rome*.

In another Chapel, called *la Reina*, from its Foundress, *Margaret the Fifth*, Consort of *Charles III*, is interred the Body of *Charles*, Duke of *Durazzo*, beheaded in 1347, by *Lewis*, King of *Hungary*, to revenge the Death of his Brother *Andrew*, who was strangled. Here are also interred, *Robert of Artois*, with his Consort, *Johanna*, Dutchess of *Durazzo* (both poisoned by Queen *Margaret*) and *Mary*, Daughter to *Charles III*. *Catharine*, Daughter to the Emperor *Albert I*, and Wife of *Charles*, Duke of *Calabria*, lies near the Entrance into the Choir, in a Sarcophagus, supported

ported by Pillars ; and, near the *Capella di Rocco*, *Lewis*, Son to *Robert*, King of *Naples*.

In the Sacristy is shewn a Picture of *St. Jerom*, as the first Piece done in Oil Colours. It was performed in 1436, by *Cola Antonio de Fiore*.

The Honour of the Invention of Oil Colours is justly disputed with the *Neapolitans*, and ought rather to be attributed to *John of Bruges*, a *Fleming*, who was both a Painter and Chemist. He was also called *John Van Eyck*, was born in 1370, and died in 1441.

In a Chapel, under the Choir, is the Coronation of *Robert*, by his Brother *St. Lewis*, painted, as large as Life, by *Simone Cremonense*, who flourished in the Year 1353.

In the Cloisters of the Convent is a Monument with admirable Bas-Reliefs ; and, in the Refectory, a Piece representing the twelve Provinces of *Naples*, by the famous *Sicilian* Painter, *Luigi Roderigo*. This Piece was presented to the Convent by Count *Olivares*, when Vice-roy here. Every two Years the States of the Kingdom meet, in this Place, to deliberate upon the usual Free-gift to the Sovereign, which has often exceeded a Million and a half of Scudi.

S. Maria Annunziata is one of the finest Churches in the City, every Part of it being decorated with beautiful Paintings, rich Gildings, Statues, Monuments, and other Pieces of Sculpture : The Gilding alone of the high Altar, with its Chapel, cost twenty-three thousand Scudi ; and besides the other Ornaments, in which is a vast Profusion of *Lapis Lazuli*, *Cornelian*, *Jasper*, *Agate*, *Diaspro*, and other precious Stones, eighteen thousand Ducats more. In such Computations, and also in common Discourse at *Naples*, by a Ducat is always understood ten Carlini, which are equal to three Shillings and Four-pence sterling. The Plate in the Sacristy of this Church is said, a few Years ago, to have weighed upwards of twenty-one thousand Marks. In the *Tesoro* is a fine Monument of *Alphonso Saucio de Luna*, who died in the Year 1564. To the right of the great Altar (as one looks at it) is the Statue of a Lady, holding a Death's Head in her Hand, and her Eyes fixed on it, as attentively considering it.

Near the main Entrance of the Church is the Grave of the celebrated Architect *Ferdinand Manlius* ; and, further

on, not far from the high Altar, that of Queen *Johanna II.* Near one of the Church-doors is a small Statue, with a suitable Inscription on a Label.

The Hospital called *la Casa Santa*, which belongs to this Church, is one of the richest in the whole World; its yearly Income in Lands, Tythes, Imports, Rents, Endowments, &c. amounting to two hundred thousand Ducats; but others reckon it at a Million of Scudi, which is about two hundred and fifty thousand Pounds Sterling. On the other Hand, the annual Expences for Sick, Poor, Foundlings, and other charitable Uses, are no less.

The Number of exposed Children, brought up here, frequently exceeds two thousand five hundred, and sometimes near twenty Foundlings, in one Night, are put into a Wheel, or Machine, which stands open, Night and Day, for their Reception, and eight wet Nurses attend daily. The Boys are brought up to Handicrafts, and mechanical Trades, and even to the Church; the Foundlings, in this Hospital, being, notwithstanding the Uncertainty of their Legitimacy, declared capable of holy Orders, by virtue of a Bull of Pope *Nicholas IV.* The Girls, when they grow up, do the necessary Work of the Hospital, are employed in the Care and Instruction of the younger Children, entered into a Nunnery, or married out, with a Portion of between a hundred and two hundred Ducats; and formerly this Article has often amounted to above ten thousand Ducats a Year, and the annual Expence, for maintaining the Foundlings, has sometimes exceeded fifteen thousand. The young Women married from this Hospital, in case they are left Widows, in indigent Circumstances, forsaken by their Husbands, or their Marriage, without any Fault of theirs, proves otherwise unfortunate, may be re-admitted again, and have a particular Apartment allotted them, being called *Ritornate*. The yearly Amount of the Marriage Portions to other Women, with which this House is charged, by virtue of several old Foundations, is eighteen thousand Ducats, the Daughters of several noble Families receiving out of this Hospital, at their Marriage, between two and three thousand Dollars. The Salaries of Physicians, Surgeons, Apothecaries, Servants, &c. stand the House commonly in above fourteen thousand Ducats a Year. The Dispensary here is very well worth seeing.

To the *Casa Santa* belong, besides this, four Hospitals more, one of which is at *Puzzuolo* : To this last Place, as also to *Tritoli*, are sent, at three different Times, in Summer, great Numbers of Patients, both Natives and Strangers, for the Benefit of the warm Baths and Sudatories, where they are provided with Food and proper Attendance. The Number admitted here is generally three hundred, and their Stay, at these Baths, is limited to seven Days.

Such was the State of this Hospital about the Beginning of this Century, when it received a considerable Shock by becoming Bankrupt for upwards of five Millions of Dollars. The Affair, which lay long concealed, like Fire under Ashes, began, in the Year 1701, to break out, and was, at last, brought before an Imperial Commission, who, till a total Discharge of the Debts, assigned over so much of their Estates and Revenues, as to reserve only forty-two thousand Ducats a Year, for the Maintenance of the Hospital, Church, and Convent ; so that the Girls Portions, which before were two hundred Ducats, now became reduced to fifty ; and other great Expences were proportionably diminished, and even a considerable Part of the silver Plate belonging to the Church-treasury (which, even now, does not want for Splendor) they were obliged to dispose of, in order to extricate themselves out of these Embarrassments ; but which, however, must be a Work of Time.

S. Maria del Carmine, from a little Chapel, has become a splendid Church, the Empress *Elisabeth*, Mother to the unfortunate *Conradine*, having laid out upon it all the Wealth which she had brought to *Naples* for procuring the Ransom of her Son, then a Prisoner.

Conradine Duke of *Swabia*, and *Frederic*, of the House of *Austria* (in the Inscription, which seems to be by a modern Hand, erroneously called *Federico d'Asburg*, or *Habsburg*) lie on the right, near the Entrance into the Church, behind an Altar.

The Name *Margaret*, by which *Conradine's* Mother is called, in the Inscription, is another Proof, that it was latterly set up by some ignorant Monks : For *Conradine's* Mother, who was Daughter to *Otto the Great*, Duke of *Bavaria*, and Count *Palatine* of the *Rhine*, was unquestionably *Elisabeth*. She married, for her second Husband, *Mainbard*

III, Count of *Tirol*, and died in the Year 1296. Not far from the main Door of the Church may be seen a round Hole, on the Cover of which is an Inscription, denoting, that this was the Place where a large Cannon-ball, at the Siege of this City, in 1439, by *Alphonfus*, King of *Aragon*, had pierced through the Cupola of the Church, carried away the Crown of Thorns from a Crucifix, and even the Head would have gone with it, had not the Image, as they say, bowed, and thus avoided the Blow. The Ball still hangs by a Chain before the high Altar, and the Crucifix is annually exposed to public View on the third Day of *Christmas*, and every *Friday* in the Month of *March*.

Behind the great Altar is a miraculous Portrait of the Virgin *Mary*, of a dark-brown Visage, called *S. Maria della Bruna*, and said to have been painted by the Evangelist *St. Luke*: But it is surprising, that, among the many Pictures of the Virgin, made by that Painter, not one is found to resemble the other; and yet this is a Circumstance which the *Roman Catholics* don't trouble themselves at all about. Before this Image hang very costly silver Lamps, among which is one of Gold, and on the Walls are several votive Pieces in Silver. Farther on are interred the Bowels of a great many Vice-roys, among which are those of *Carpi* and *Gallas*, the Bodies lying in their respective Coffins near the Wall of the Sacristy: The Cieling of the Church is very beautiful, and in the quadrangular Cloister of the Convent is the Life of *Elijah*, painted in Fresco by *Balducci*. Here is also the Statue of the above-mentioned Empress, erroneously called *Margaret*.

In the same Convent is also shewn the Place where the seditious *Thomas Aniello*, commonly called *Massaniello*, was shot in 1647, in the midst of his mad Career; and the large Square, which was, as it were, the Theatre where he acted his mock Sovereignty of eighteen Days, is near this Church, and, at present, serves as a Market-place for Cattle, Greens, and Provisions. It is a Pity, that an Area, which otherwise would be a very great Ornament to the City, should be taken up with so many pitiful Sheds for Shops. Almost in the Center of it stands the small *Capella della Croce*, on the Spot where the two above-mentioned Princes, *Conradine* and *Frederic*, were beheaded, and lay buried,

ried, till the Empress *Elisabeth* ordered their Bodies to be removed to the Church of *S. Maria del Carmine*.

The afore-mentioned *Carmelite* Church is easily distinguished from another, called *Madre di Dio delli Scalzi Carmelitani*, and, on Account of its extraordinary high Altar, which is not to be equalled in all *Naples*, and valued at a hundred thousand Scudi, deserves particular Notice; there is scarce a precious Stone, or Gem, to be named, that is not to be found in it. In the Front is a Perspective View of a Palace, or Temple, with Statues of Gold and Bas-Reliefs, placed alternately before it. The Tabernacle is equally magnificent, with a Flower-piece of *Pietro Commesse*, made at *Florence*. In the Center are ten Pillars of white and green Jasper, besides some others, which add a great Ornament to it. The Lapis Lazuli has no where been wanting, and is the Ground, in several Parts, for the inserting of other Gems or precious Stones. The Candlesticks, and all the other Ornaments of the Altar, are of Brass gilt, set with several precious Stones; as are also the very Doors which lead into the Choir: On one of these Doors is a reddish-grey Agate, with white Veins, representing the Situation and Plan of the City of *Mantua*. The last Duke offered thirty thousand Crowns for it, but was denied. This brings to my Mind the Agate, in the Imperial Museum at *Vienna*, on which is a natural Representation of the City of *Buda*, and of King *Pyrrhus's* Agate, on which was represented *Apollo*, and the *Nine Muses*. But, to return to the high Altar of the *Carmelites* Church, designed by *Dionysio Lazari*, but executed by some *Germans* and *Flemings*. The Pavement, and Balustrade before it, are inlaid with beautiful Marble. Behind the Altar are three large Pictures, well worth seeing: That in the Middle represents the Holy *Mary*, investing the devout *Simon Stoca* with the Habit of the Order; the other two were painted by a Brother of the Convent, named *Lucas*, and represent the Adoration of the *Eastern Magi*, and the Arrival of the Shepherds at the Manger. On the right Hand, returning from the Altar, is the Battle of the white Mountain, near *Prague*, by *Giacomo del Po*, in which he has taken Care not to omit Father *Dominico*, with his Crucifix, mounted on his dapper *Roan*. The most renowned Actions of the Chief of the *Carmelites* are writ with gold Letters on Rolls of Paper, and hung up

against the Walls of the Church. In the fine Chapel of *S. Teresa* is the Image of that Saint, in Silver, six Palms in Height, dressed with the Ornaments of the Order of the *Golden Fleece*. The Convent, by this Church, is very beautiful, and the Dispensary worth seeing, for its complete Order, and the Elegancy of the Pots and Vessels, which are all of fine Porcelain.

In the Church of *S. Maria del Concordia* is interred *Gasper Benemerini*, once King of *Fez*, who renounced *Mahometism*: He lived to the Age of one hundred Years, and died in the Year 1641.

The Family of the *Benemerini*, which had been in Possession of the Throne of *Fez* and *Morocco*, above three hundred Years, have, within these two last Centuries, been deprived of the Power they formerly enjoyed.

S. Maria di Donna Reina was built by *Mary*, Wife of *Charles II*, King of *Naples*, and who is interred in it. The best Paintings in this Church are that of our Saviour feeding five thousand Men in the Wilderness, and the Marriage of *Cana*, both by *Giordano*, who has also painted, very naturally, the Imitation of an Iron Lattice. The high Altar, on which are two silver Statues, as big as Life, is now nearly finished, with six handsome marble Statues of Saints, designed for the middle Isle of the Church, each of which cost twelve hundred Scudi. In this Church is also a rich silver Pyx, set with Rubies and Emeralds. Through the whole Roof is a Cleft caused by an Earthquake; and, possibly, these Concussions are the Reason why so few arched Roofs are to be seen in this City.

In the Church of *S. Maria Donna Romita*, is kept a Rib of *St. John the Baptist*, with a Phial filled with his Blood. Here are also several fine Pieces of Painting, particularly the Beheading of *John the Baptist*; opposite to which is the Picture of *Herodias's* Daughter, delivering the Head to her Mother in a Charger. The Roof of this Church is finely decorated with Sculpture, Painting, and Gilding.

In the Church *di S. Maria delle Grazie de Padri Girolamitani*, are fine Paintings and Sculpture; among the latter, chiefly that in the *Capella della Famiglia Giustiniana*, the Bas-Reliefs of *Giovanni da Nola*, representing the Virgin *Mary*, *St. John*, and *Mary Magdalen* lamenting over a dead *Christ*;

on Festivals the high Altar is covered with a silver *Palliotto*, and other rich Ornaments; at the Side are the fine Statues of *B. Pietra Cambacurta de Pisa* and *St. Jerôm*, of white Marble, done by *Lorenzo Vaccaro*. On the right Hand, near the Altar, stands a wooden Statue of *St. Onuphrius*, naked, his Beard reaching down to his Knees: Among the several fine Tombs, that of the Lawyer *Fabricio Brancatio* is particularly worth seeing. In the Sacristy are very good Paintings in Fresco, and the Floor paved with Tiles of several beautiful Colours.

The Convent of *S. Maria Maddalena delle Spagnuole* was founded by *Donna Isabella d'Alarcon Marchesa della Valle*, for *Spanish* Prostitutes, who are inclined to forsake their debauched State of Life.

The Cieling of the *S. Maria Nuova* is reckoned the best, and one of the handsomest of this City, for Painting and fine Gilding. In the Chapel *della Madonna della Grazia*, the *Palliotti*, and almost every Thing about the Altar is of Silver: The Robe of the Virgin *Mary*, who stands on the Altar, is covered with Diamonds, Pearls, and Rubies, of an extraordinary Size. In the Chapel *di Graziano Cupola* is the Statue of *Christ*, as he was presented by *Pilate* to the People, with the Words *Ecce Homo*, by *Giovanni da Nola*; it is, indeed, only Wood, but the Workmanship is excellent. The Chapel *del Beato Giacopo della Marca* is likewise well worth the seeing: In it is a Monument in Honour of *Pope Urban VI*, who was a *Neapolitan*; and the Tomb of *Don Carlos of Austria*, formerly called *Avida*, a Son of the King of *Tunis*, who was converted to *Christianity*.

The Church of *S. Maria del Parto* stands in the Suburb of *Cchiaia*, in the *Mergellena*, so called from the Multitudes of Fish to be seen here emerging out of the Water.

In the above-mentioned Church of *S. Maria del Parto*, are also two Statues of white Marble, representing *St. James* the Apostle, and *S. Nazarius* the Martyr, both by Father *Poggiobonzo*. In the first Chapel, on the right Hand of the Entrance into the Church, is a Painting of the Archangel *Michael*, by *Leonardo di Pistoja*: It is said, that the Angel's Face is copied from that of *D. Diomede Caraffa*, Bishop of *Ariano*; and the female Features, given, by his Direction, to the Dragon, which he tramples under his Feet, represent a

Lady, who had entertained an unsuccessful Passion for him in order to shew the Triumph of his Continency over the Allurements of the fair Sex: But the whole Affair, if true, appears to be rather the Effect of an imbittered Resentment for a Repulse, or an idle Ostentation, than any Proof of real Virtue.

Near this is an old Painting, where the Disciples are represented at the last Supper, as sitting on Chairs round a Table; otherwise no bad Piece: The Squabble between a Cat and a Dog, under the Table, would have been more suitable in any other Piece than this; but the Spectator cannot help being pleased with the lively Expression. The Fresco Paintings, with which this Church is embellished, are by several good Hands; and some of them done at the Expence of a Father of this Convent, by one *Angelo Maria Nappi*, a Neapolitan.

The Church of *S. Maria de Pie di Grotta* derives its Name from the *Pausilippo* Cavern, near which it stands: The high Altar of this Church is decorated with six admirable Pillars of black and white Marble.

The Church of *S. Maria della Pietà de Sangri* is somewhat dark, but beautifully adorned with fine marble Statues, and Monuments of the *Sangro* Family; and at the high Altar stand two elegant Porphyry Pillars.

In the Church *S. Maria della Sanita*, belonging to the *Dominicans*, are thirteen small Cupola's, each of which has an Altar finely decorated with Paintings: The eight Pillars of the Tabernacle on the high Altar are of Rock Crystal, a Foot in Height, each cut out of a single Piece, adorned with Sapphires, and other precious Stones: The Pulpit is embellished with inlaid Work of curious Marble and Mother of Pearl. In the Sacristy are twelve crystal Candlesticks; they were made by a Brother of this Convent, called *Marino Conversa*, who intended to have decorated the whole Front of the Altar with Ornaments of Rock Crystal, but Death prevented him from executing his Design. Here is also a Crucifix, and several Pyramids of Crystal; nineteen large silver Busts of Saints, in which their Reliques are inclosed; fourteen large silver Candlesticks, about six Feet high, and a very small Box or Casket, in the Form of an Altar: On one Side of which, the Passion of *Christ* our Saviour is represented

terted in such curious Workmanship, that, in the Bosom of the Virgin *Mary*, which opens like two Folding-doors, the Crucifixion of *Christ* appears in the Bigness of a silver Twopence, though the Whole is composed of Wood. In this Casket is also another Representation of our Lord's Crucifixion on Mount *Calvary*, composed of Emeralds, and other Gems. On the *Ostenforium* is a small silver Statue of *Noah*, with a Girdle of Emeralds, and on his Shoulders a golden Model of the Ark, set with Diamonds: A silver Dove appears over it, whose Wings are adorned with two Drops of Ear-rings, composed of Gems of a blue Lustre, being the Offering of a Princess. On the *Ostenforium*, where the sacred Wafers are deposited, the Sun with golden Rays, set closely with Diamonds, Pearls, and Rubies, is finely represented. The Church and Convent are built on an Ascent, so that great Part of the former, and even some Pillars, are hewn out of the Rock. The Outside of the Roof is flat, and covered with small Stones. The Prospect from this Eminence towards the Sea and *Vesuvius* is inchantingly beautiful. Before the Refectory is an Orangery or Greenhouse.

The Dispensary is very spacious, and well contrived; containing several Laboratories, and some Gally-pots, said to be painted by *Raphael*.

Near the Convent is likewise a Physic-garden. It is affirmed, that the General of the *Dominicans* has an annual Revenue of eighteen thousand Ducats, besides the extraordinary Presents and Perquisites, which, from the great Regard paid him as President of the Inquisition, even by Cardinals, and the Chiefs of the Papal Court, must make a considerable Addition.

St. *Martino* belongs to the *Carthusians*, who inhabit the highest Part of the City, except the Castle of St. *Elmo*; whence an Idea may be easily formed of the beautiful Prospects they enjoy over the adjacent Islands, the City, the Port, the Sea-coast, and the Country towards *Vesuvius* and *Pausilyps*. No Woman is permitted to enter this Place; but there is a Church without the Convent, for that Sex to perform their Devotions. The Church belonging to the Monks hath few Equals, being adorned with historical Paintings on the Roof; and, in the Front of the Choir, is
the

the Crucifixion of our Saviour, and the twelve Apostles, by *Lanfranco*.

The *Pietà*, at the grand Entrance, was done by the Cavalier *Massimo*, and the twelve Prophets painted in Oil Colours, together with the Busts of *Moses* and *Elias*, by the celebrated *Giuseppe de Ribera*, commonly called *Lo Spagnoletto*, who has here sufficiently displayed his Talent in above a hundred Pieces.

On the Cieling of the Choir, where the Monks celebrate Mass, *Giuseppino d'Arpino* and *Giovanni Bernardino*, a Native of *Sicily*, have, in Conjunction, displayed the Beauty of their Pencils. Here is also the celebrated Piece of the Nativity of *Christ*, by *Guido*, for which the Fathers paid five thousand Ducats; and it is reported they have been offered twelve thousand Ducats for it; but a Society which boasts of having only, in the Life of one Superior, laid out five hundred thousand Ducats in Paintings, Sculptures, and Plate, would hardly expose their Curiosities to Sale. — Here are also four other Master-pieces in Painting, all representing the last Supper; one by the abovementioned *Ribera*; one by *Annibal Caracci*; another by *Paolo Veronese*; and the fourth by the Cavalier *Massimo*. The rest of the Pieces are also executed by some of the most famous Painters, as *Baleffario*, *Signoli*, *Giov. Batt. Caracci*, the Cavalier *Calabrese*, *Domenichino*, *Vacarro*, *Giordano*, and others. The Pavement is of beautiful figured Marble, and the Wall of *Pietro Commesse*.

The high Altar, though not finished, hath already cost above a hundred thousand Scudi; and, when compleated, will be a most elegant and magnificent Work. The Steps near the Sacristy were designed by the Cavalier *de Cosmo*, the painted Perspective by the Cavalier *Viviani*, and the Figures by the Cavalier *Massimo*. The Closets in the Sacristy are very curious, and adorned with inimitable Mosaic Work, formed out of *Indian Cane*, and representing Scriptural Histories and Landscapes.

On the Cieling is the Circumcision, painted by *Giuseppino d'Arpino*; the perspective Piece is by *Viviani*, and Peter denying his Lord and Master, by *Caravaggio*. *Massimo* has displayed his great Talents on the Arch, between the Treasuries,

series, in painting a Child in such a Manner, that it is difficult to distinguish it from a Bas-Relief.

In the *Tesoro Vecchio*, is likewise some curious inlaid Work in Wood ; the Pavement represents several curious Figures in Marble : The Paintings in Fresco are by *Lanfranco*, *Masfimo*, and *Spadaro* ; and, on the Cieling, are several Cracks and Chasms, represented extremely natural. The valuable Curiosities and Riches cannot well be described ; amongst others, is a Globe of Lapis Lazuli, as large as a Child's Head ; an Amethyst a Span broad, and a Span and a Half long ; and four Turquoises on the convex Side, equal to a Walnut : Many large silver Busts, one representing St. *Martin*, with a Ring on a Finger of his right Hand, set with a Ruby, equal to a Hazel Nut in Magnitude ; four extraordinary large Pearls, and four Topazes ; a Statue of the Virgin *Mary* in Silver, almost as large as Life, standing on the Moon, and a Dragon at her Feet ; two Mother of Pearl Shells, each as large as a Plate, finely painted ; several gold and silver Chalices, Lamps, Candlesticks, Flower-pots, and the like ; but what is particularly remarkable, is a little Altar supported by silver Pillars, on which is a Pyx, representing the Sun, resting on one Pillar, the Rays of which, as well as the Pillar, are covered with Sapphires, Rubies, Turquoises, and other Gems, and valued at forty thousand Scudi. Here is likewise the celebrated *Pietà*, painted by *Spagnoletto*, which cost four thousand Ducats, but now valued at ten thousand. On both Sides are deposited the Bones of several Saints, in glass Shrines, with Inscriptions indicating to which Saint each Relic belongs.

The Convent has a large quadrangular Cloister, designed by the Cav. *Cosmo Fonsango*. The Number of Pillars that support it are sixty, and each formed out of one single Block of white *Carrara* Marble. The Pavement is of black and white Marble, disposed in a Variety of fine Figures. Within the Area of the Cloister is a Burial-place for the Monks, separated by a Balustrade, ornamented with Death's Heads, and other Emblems of Mortality, cut in Marble. In the Convent are only six Monks, each of which has a handsome Apartment wainscotted with Cedar, very neatly furnished, and ornamented with good Pictures ; and adjoining to it a fine Garden, adorned with a marble Fountain, and planted
with

with great Plenty of Herbs, Fruits, and Flowers. The Prior's Apartments are very spacious and lofty, furnished with fine Paintings, and geographical Pieces. Among the rest is a small Picture on Wood, of the Crucifixion of our Saviour, highly esteemed, and said to be done by *Michael Angelo*. It is very small, and has nothing very remarkable in it; but, contrary to the Nature, represents our Saviour's Head quite erect, whereas a reclining Position would more resemble that of a dying Person. In the Apartment of the Prior is a very elegant marble Group, representing the Virgin *Mary*, with the Infant *Jesus* on her Arm, and *John the Baptist*, as a Child, kissing his Feet; our Saviour as smiling, and, in a sportive Position, patting *St. John* on the Head, whilst an expressive Sweetness diffuses itself in the beautiful Countenance of the holy Virgin. The Library consists of select Books, to the Value of six thousand Ducats. The Cieling is painted in Fresco by *Viviano*, *Rafaelino*, and *Spadaro*. The Dispensary is lofty and well contrived; the Floor paved with painted Tiles, and all the Compounds kept in Gally-pots of Porcelain. Here are also several beautiful Branches of Coral; and, in an adjoining Apartment, four Busts of white Marble, representing the four Seasons of the Year.

The Church and Convent of *Monte Olivieto* are endowed with a yearly Revenue of ten thousand Scudi, the Donation of a Gentleman, called *Gurello Origlia*. The high Altar of the Convent is a beautiful Piece of inlaid Workmanship in Marble; and, in the *Capella del Conte di Terranuova*, is a curious marble Altar by *Benedetto da Majano*, a celebrated Sculptor of *Florence*.

In the Chapel belonging to the *Origlia* Family, is a dead *Christ*, with seven Persons lamenting over the Body; some standing, and others kneeling, all of Terra Cotta, painted in very lively Colours: It is the Work of *Moldavino da Modena*, a famous Sculptor, who lived about the Middle of the 15th Century. The Faces of the Figures, in this Piece, are taken from the most celebrated Persons then living.

Near this Chapel, on the right Hand, is the Annunciation of the Virgin *Mary*, represented in an incomparable Bas-Relief of white Marble, by *Benedetto di Majana*. The Figures are very high, and a beautiful Landscape is introduced.

duced. In the Angel's Countenance, the most celestial Joy is expressed; and, the Virgin's Face is animated with the sweetest Benevolence, blended with Humility.

In the Chapel of the *Tolosa* Family, the Choir is embellished with curious perspective Views of Marquetry, or inlaid Wood, by *Fra. Giov. Angelo da Verona Olivetano*, who excelled in this Art, and flourished in the Time of *Vasari*, who died in the Year 1574.

The Bas-Relief, representing the Birth of *Christ*, in the Duke of *Amalfi*'s Chapel, or, as it is now called, *Piccolomini d'Aragona*, is reckoned one of the best Pieces of Sculpture extant, which some attribute to the celebrated *Donatello*, but others to *Antonio Rosellino*, a Native of *Florence*. The latter, unquestionably, executed the beautiful Monument of the Dutchess of *Amalfi*, *Mary of Aragon*, a natural Daughter of King *Ferdinand*. The Pavement of this Chapel is worth Observation. The Sacrify is painted by *Georgio Vasari*, and its Closets represent Castles, Landscapes, and other perspective Views, of such curious Workmanship, in inlaid Wood, as can scarce be equalled.

Alphonso II. laid the first Stone of the Library belonging to this Convent, and also gave it some curious Manuscripts on Parchment.

From the Library, and upper Stories of this Convent, is a delightful Prospect. And here is made the best Soap in all *Naples*, a Commodity of no small Advantage to the Society.

St. Paolo Maggiore was formerly a *Pagan* Temple, built in Honour of *Castor* and *Pollux*, by *Julius Tarsus*, a Freedman of *Augustus*, and Procurator of the Sea-coasts of *Naples*, as appeared from an Inscription formerly on its Façade, demolished by an Earthquake in 1688. Of this Piece of Antiquity now only remain some Rudera and Pedestals, together with two Pillars, and the same Number of beautiful Statues, several Fragments of Marble having been used in the Pavement of the Church. It is pretended, that these Statues of *Castor* and *Pollux* fell down from the Edifice at the Command of *St. Peter*.

The high Altar of this Church is decorated with costly marble Sculpture, and the Tabernacle of inlaid Gems. On the Altar of the *Capella de Principe di S. Agata*, is an exquisite

fine marble Statue of the Virgin *Mary*, with her Infant, and two other Statues of Persons in an Attitude of Adoration. They represent *Antonio Ferrao* and his Son *Cesare*, both Princes of St. *Agata*.

In the Chapel of St. *Maria della Purita*, are four very fine Statues of the Cardinal Virtues, among which that of *Prudence* is reckoned the best.

The Walls of St. *Gaetano's* Chapel, and also of another near it, are intirely covered with Silver votive Pieces, representing the several Parts of the Body relieved from Diseases by the Intercession of that Saint. This Church, in general, has very fine Paintings; those in the Apartment between the Church and the Vestry, are reckoned worth upwards of eighteen thousand Scudi: The most admired among them are *Pico della Mirandola*, personating young *Tobias*, and Cardinal *Bembo* in the Character of St. *Jerom*.

This is a charming Copy, from an Original of *Raphael d'Urbino*. The Fresco Paintings, in the Vestry, are by the celebrated *Solimene*. In the Area before the Church of St. *Paolo*, is the Statue of St. *Gaetano*, in Bronze.

The Church of St. *Patrizia*, though small, is of uncommon Beauty, a hundred and forty thousand Scudi having been laid out upon it. The most remarkable Things in it are the Tabernacle, and the Decoration of the Altar, which are all of Silver. The Sacristy is beautifully painted; and, indeed, most of the Sacristies in *Naples* are equal to the finest Churches in other Countries. This Church, together with its Convent, belongs to the *Benedictine* Nuns, and behind the Altar is a Window into their Choir.

The Church of St. *Filippo Neri* was built by the famous Architect *Dionysio Bartholomæo*. The Front is very elegant, but the Tower on the right Hand is some Diminution to its Beauty. The Church is divided into three Isles or Nefs, by two Rows of granate Pillars of the *Corinthian* Order, each formed out of one single Block, though twenty-four Palms in Height, and eleven in Circumference, and cost near a thousand Ducats. The Roof, indeed, is not arched, but its Cieling is finely embellished with Sculpture and rich Gilding. On the high Altar is very curious inlaid *Florentine* Work, and the Ground of the Front Mother of Pearl.

Pearl. Here is hardly an Altar but what is decorated with costly Marble and fine Paintings, by the best Masters, so that this Church may be reckoned the most remarkable in all *Naples*. The Pictures in the Sacristy exhibit noble Specimens of the great Talents of the celebrated Artists, *Guido Rheni*, *Domenichino*, *Gioseppino*, the two *Bassani*, and others. The Treasury, in which are kept the Priests Vestments for Mass, silver and gold Utensils, Chalices, Palliotti, Jewels, and other Things of Value, cannot be viewed without Astonishment: But the most curious Piece is a silver Ciborium or Pyx, weighing eight Pounds, and richly set with Diamonds, Rubies, and Emeralds. Four Statues support a Canopy over the Tabernacle, all of Silver; but the Pyx is of massy Gold. In several Chalices, the Gold, in respect of the Jewels with which they are adorned, is the least valuable Part. A silver Palliotto, designed by *Jordano*, has ten detached Figures, besides Bas-Reliefs high-raised, and exquisitely performed.

The Church of *St. Petro d'Ara* is said to have been formerly a Temple of *Apollo*, and that *St. Peter* caused an Altar to be erected in it to the true God, at which he himself celebrated Mass.

The fine Picture in the Chapel, belonging to the *Ricci* Family, is by *Leonardo da Vinci*, who died in the Year 1520.

The Church of *St. Pietro a Majella* is also called *St. Catarina*; its Cieling is curiously painted by the Cav. *Mattia Preti da Taverna*, commonly termed the Cav. *Calabrese*, and elegantly gilt. A fine Picture, representing the Marriage of *Christ* with *St. Catharine of Sienna*, over the Altar, is by *Caracci*, or, as others will have it, by *Giov. Filippo Crisnuolo*, a Disciple of *Andrea da Salerno*.

The most remarkable Statue in this Church is that of *St. Sebastian* fastened to a Tree. It is a very curious Piece, executed in white Marble, by *Giovanni da Nola*.

In the Chapel of the *Spinella* Family, is a Bas-Relief of white Marble, properly a Bust of the Emperor *Augustus*; but that no profane Piece might remain in a Church, it was altered to an Angel, by the Addition of Wings: An Honour which *Augustus* dreamed as little of, as *Cicero* did of the

the Prostitution of his Name upon so many pitiful Antiquarians of this Country.

In the Church of St. *Pietro Martire*, behind the high Altar, is a Piece of *Pietra Cotta*, representing the Nativity of *Christ*, and highly esteemed: The Altar itself, with the Tabernacle, is of beautiful inlaid Work.

In the Choir is a fine Painting of *Joseph*, with the Child *Jesus* in his Arms, by *del Po*; and also some other curious Pieces by *Solimene*. In the Sacristy are two beautiful Statues, one representing *Prudence*, and the other *Justice*; the Drapery of the latter is admirably finished. Between these is a very fine Bas-Relief, representing God the Father. Further on is a Palliotto, or Altar-cloth of Silver, the Forepart of which is fourteen Spans and a Half in Length, and five in Breadth; the Candlesticks of the same Metal, belonging to it, are between eight and nine Feet high. In the spacious Refectory of the Convent are some Water-works.

The Glorification of St. *Benedict*, in the Middle of the Choir, with some other Pieces near it, were painted by the celebrated *Belisario Cortensio* who also lies buried in the Chapel of the *Maranta* Family.

The Pictures on each Side of the Church, in Honour of the *Benedictine* Order, and of the Kings, Popes, and other illustrious Personages belonging to it, are by *Zingaro*.

The Stalls in the Choir are of such curious inlaid Work of Walnut-tree, that they are said to have cost sixteen thousand Ducats; the Artists were *Bonarventura*, *Tortelli*, and *Bartolomæo Chiarini*.

The four Monuments of the *Mormile* Family, each of which is cut out of a single Block of Marble, is a great Embellishment to the Area under the Cupola.

The Chapel of the *Sanseverina* Family, besides its fine Paintings, is famous for the Tombs of three unfortunate Brothers, whom their Uncle, by the Father's Side, dispatched with poisoned Wine, and accordingly they all resigned their Breath the same Hour. This unnatural Act was performed, in order to obtain their Inheritance, together with that of their Mother, who desired to be buried near them. The Sculpture of these marble Monuments is exceeding beautiful, and was done by *Giovanni da Nola*.

From

From this Church one descends by some Steps into the old Church, which is equally light and beautiful.

In the Sacristy, among many valuable Ornaments of Silver, is shewn the very Crucifix sent by *Pius V.* to Don *John of Austria*, to the miraculous Assistance of which is attributed the famous Naval Victory near *Lepanto*.

The spacious *Benedictine* Convent, near this Church, maintains eighty Monks, and consists of four large Courts with Cloisters.

In one of these is painted the Life of *Benedict*, by *Antonio Solario*, a *Venetian*, commonly called *Zingaro*, who has drawn his own Portrait among the Spectators.

The Palace degli *Studii Publici*, or *Novi*, before the *Constantinopolitan* Gate, will, when compleated, be the finest Academy in *Italy*, if not in the World. It is not above half finished, though the Sums already expended amount to a hundred and fifty thousand Scudi. It was at first intended for a Riding School; but that Design was dropped on Account of the Scarcity of Water. Count *de Lemos*, when Vice-roy, was the Founder of it, and sent hither a great Number of beautiful Statues found in the Duke *d'Ussuna's* Time, between *Puzzuolo* and *Cuma*, to adorn this noble Edifice. Between each Window is a Statue. The Structure was designed by the Cav. *Fontana*. I have already mentioned the shameful Neglect of several public Edifices in *Naples*, and this is another Instance of the same Kind, the Grass growing in several of the Windows, and the Roof of the great Saloon seems hastening to Decay.

The University of *Naples* appears, from *Petrus de Vineis*, *Lib. III. Epist.* to have been founded by the Emperor *Frederic II.* whose Patent was confirmed by Pope *Innocent IV.* in the Year 1254.

The Church della *Santissima Trinita delle Monache* is adorned with several Pieces of Painting and Sculpture worth seeing; among the former are a great many Pieces by *Giov. Bernardino Siciliano*; the rest are by *Luigi Siciliano*, *St. Girolamo del Ribera*, and *Giovanni Caracciolo*, called *Battistello*. The Tabernacle on the high Altar is valued at sixty thousand Crowns. There have been Artists at Work on the Palliotto, above five Years, which, when finished, will consist of *Agate*, *Lapis Lazuli*, and other precious Stones.

The

The Nunnery to which this Church belongs, is very spacious and magnificent, and the Nuns under the Care of the *Franciscans*.



LETTER LX.

The natural Curiosities and Antiquities near the City of NAPLES towards PUZZUOLO, BAIA, CUMA, MISENO, &c. described.

S I R,

EVERY curious Traveller who is desirous of reaping a proper Advantage from his Travels through *Italy*, should not omit spending some Days in observing the Country round *Puzzuolo, Cuma, &c.* In the Road leading from the Suburbs of *Chiaia* to the *Grotto del Monte di Pausilypo*, on an Eminence to the Left, is a Garden, now in the Possession of *Paolo Ruffo*, where are the Ruins of an ancient Mausoleum. It was originally in the Form of a Pyramid, but the lower Part, which is all now remaining, resembles a large Oven; but a Guide will be necessary to find the Way, which, towards the Cave of *Pausilypo*, is so narrow, and runs along such a high Precipice, that it is dangerous to Persons subject to Swimmings in the Head. This Piece of Antiquity is said to be the Tomb of the Poet *Virgil*, but without any Foundation for such a Conjecture. In the Wall, within, are ten small Niches or Cavities, intended for the Reception of Urns. According to the late Bishop of *Ariana*, *Alphonso Heredea*, the marble Urn in which *Virgil's* Ashes was deposited, stood here on nine marble Pillars, of which, at present, there is not the least Appearance; nor is it easy to discover what is become of them. Some say, that at the earnest Sollicitations of the Inhabitants of *Mantua*, they obtained them as a Present; others, that the Cardinal of *Mantua* found Means of getting them into his Possession. There is also another Opinion, namely, that the Urn was carried to *Genoa*, and the Pillars applied to some other Use.

It

It is certain that in *Mantua*, where they highly value themselves on being *Virgil's* Countrymen, they know nothing of the Place of his Interment. *Pietro di Steffano*, in his Account of the Churches of *Naples*, says, that even in his Time, viz. in the Year 1560, both the Urn and Pillars were in being.

At *Sorrento*, near Mount *Vesuvius*, are shewn some Laurel-trees, growing spontaneously out of the Ruins of the House in which *Torquato Tasso* is said to be born; as if Nature itself was disposed to crown the Birth-place of such an elegant Poet, and, consequently, to decide the Contests between *Pergamo*, *Naples*, *Salerno*, and *Sorrento* (each of which claimed *Tasso*) in Favour of the last. It is most convenient for a Traveller, instead of taking *Virgil's* Tomb in his Way to *Puzzuolo*, to visit it at the same Time with the Church of *St. Maria del Parto*, and the other Curiosities of the Suburbs of *Chiaia*.

In going by Water from *Naples* to *Puzzuolo*, not far from Cape *Pausilypo*, you pass by a Dome, hewn out of a Rock, supposed to be the Remains of a Temple of *Venus*, though vulgarly, for what Reason I know not, called *la Scuola di Virgilio*.

Formerly, in going from *Naples* to *Puzzuolo*, it was necessary to cross Mount *Pausilypus*, which was famous for its delightful Prospect; but at present that Trouble is saved by a broad subterraneous Road hewn through the Mountain, in a straight Line. This Passage is sometimes cut through Rocks, Sand, &c. The Entrance at each End is near a hundred Feet high; but, towards the Middle, much lower. On each Side of the Mountain, near the Middle, two large Vent-holes for Air and Light, are cut through the Roof of this Grotto. The Light however, is not sufficient, and the Dust very troublesome. The Bottom of it was, in the Time of *Pedro de Toledo*, Vice-roy of *Naples*, paved with broad Stones like the City, and is cleaned several Times a Year, when it is pretty free from Dust. The Breadth is between eighteen and twenty Feet, so that two Carriages may conveniently pass one another. The Length of this subterraneous Passage is about three hundred and forty-four *Cannæ*, or something above Half an *Italian* Mile. Near the Middle of the Passage, on the Left, is a small Chapel or Oratory,

tory,

tory, hewn out of the Rock, in which a Lamp is kept constantly burning. The Vulgar ascribe this Grotto to *Virgil*, whom they will have to have been a Magician. The *Neapolitan* Writers in general pretend, that it was the Work of one *Cocceius*. *Seneca*, in his 57th Letter, complains greatly of its Dust and Obscurity. Possibly, the Cutting of a Road through the Mountain might not, at first, be thought of; but the large Quantity of Stones that were from Time to Time hewn out of it to supply the Buildings of *Naples* and *Puzzuolo*, might occasion such deep Evacuations on both Sides, that, at last, for the Benefit of Travellers, they determined to penetrate through the intermediate Space, and open a Passage through the Bowels of the Mountain.

The *Neapolitan* Historians agree, that King *Alphonfus I.* of *Arragon*, caused this Passage to be considerably enlarged; and *Don Pedro di Toledo*, Vice-roy under *Charles V.* not only levelled and paved it, but also enlarged the two Vent-holes, which were first made by *Alphonfus I.* That this Passage is the Effect of human Industry, is evident from the Traces of Chissels, and other Tools. The Earthquakes which have made such Havock in these Parts, have hitherto spared this useful Work.

At coming out of the Grotto of *Pausilypo*, the Road turns on the right Hand, and brings you into a delightful Country, decorated with Vineyards, through which you pass to the *Lago d'Agnano*, of a circular Figure, and about an *Italian* Mile in Circumference. In some Parts of it, about high Water, is a strong Ebullition; and, on approaching near it, the Motion of the Water is perceptible, and possibly proceeds from the violent Ascent of the Effluvia, but without the least Degree of Heat.

On this Lake stand the Sudatories of *St. Germano*, consisting of some Apartments built of Stone, where the Heat and sulphureous Vapour, arising from the Earth, easily cause a profuse Sweat. In some Places the Wall is so hot, that it cannot be touched by the Hand; and yet the Heat is supportable even in the warmest Rooms, especially near the Ground; a Circumstance also observed in the Baths of *Tivoli*. The Patients are put into Rooms of different Degrees of Warmth, according to the Nature of their respective Complaints; and, in the Sudatories of *St. Germa-*

na, they never continue above a Quarter of an Hour at a Time. They are said to be efficacious in the Gout, Weakness of the Limbs, and internal Apostumations.

Within less than a hundred Paces of these salubrious Sudatories, is a small natural Cavity, known by the Name of *Grotta del Cane*, or, *the Dog's Grotto*, a Dog being the Animal commonly pitched upon, to shew the surprising Effect of the Vapour in this Cavity. It is about twelve Feet in Length, five broad, six high, and twenty Paces distant from the Lake of *Agnano*. The Ground at the Top, and on the Sides, is of a dusky green Colour; and the Vapour, ascending in it, is condensed into very clear Drops, unless, as this Effect is not always constant, these rather proceed from the Rain-water collected by the Hill above it.

This Grotto is continually open, having no Door to it, On the Way to this Grotto, is a Hut where Dogs are kept purposely to shew Strangers the Effects of this Cave.

The Owner of the Dog, going into the Cavern, holds the Creature forcibly down to the Ground, when, in a Minute and a Half, or two Minutes Time, he is seized with violent Convulsions, which continue for a Minute and a Half longer, till at last he lies quite motionless. The Man, indeed, during the Operation, is almost on his Knees, but keeps his Head up as high as possible, that the Vapours, in their Ascent, may not affect him. The Dog, having lain between two and three Minutes, in all Appearance, dead, is thrown into an adjacent Lake, where, in half a Minute, he shews some Signs of Life, and continues giddy for about a Minute after he is taken out, and reels in Walking; of a sudden recovers, and leaps on his Master with the utmost Joy and Fondness. It must, however, be observed, that, if any Creature be left too long in the Grotto, it dies irrecoverably; and that some Animals can endure it much longer than others.

Charles VIII, King of *France*, when Master of the Kingdom of *Naples*, visiting the Curiosities of these Parts, ordered an Experiment to be made in the *Grotta del Cane*, with an Ass, but it expired in a short Time. *Don Pietro di Toledo*, the Vice-roy of *Naples*, also, made a Trial of it on two Slaves, who, in like Manner, lost their Lives.

M. Villamont, in his Travels published in the Year 1609, says, that about fifteen or twenty Years before, one *de Tournon*, a French Gentleman, stooping down into the Cavity to pick up a small Stone, immediately fell down insensible; and, upon bringing him (perhaps too late) to the Water, he came a little to himself, but soon after expired.

Properly speaking, it is not the Water, nor any particular Quality in the Lake of *Agnano*, that recovers the Dog when seemingly dead, but the fresh Air, in which alone, though much slower, the Animal is found to come to himself. In this Case the Water has the same Effect as on a Person in a Swoon, by invigorating the Respiration, the intire Suppression of which would otherwise be followed by certain Death. For this Reason some are of Opinion, that the Earth in the *Grotta del Cane* emits arsenical Exhalations, which immediately destroy Animals. But were it really so, Water would be of no Service in any such Case: So that it is more credible that the Effluvia which float copiously near the Bottom of the Grotto, and never rise higher than ten Inches, become mortal, by their Subtily stopping the Circulation of the Blood; and this is also evident from the Dissection of a Frog which died in this Cavern, not the least Air being perceivable in its Lungs.

On the same Account, and for Want of dense Air, or from a Stagnation of it, a lighted Torch immediately goes out, when lowered from the upper Part of the Grotto to within ten Inches of the Bottom; and not only the Flame is extinguished, but even the Snuff; and the Smoke, being pressed by the dense Air above, is observed to make its Way out at the Mouth of the Grotto forwards, not in a perpendicular, but horizontal Direction, at the Distance of about ten Inches from the Bottom. To this Rarefaction of the Air it is owing, that a loaded Piece, when placed at the Bottom of the Grotto, will not go off, nor will the Powder take Fire; which last is, however, effected when a Quantity of Powder is set on Fire by Means of a Train laid on a narrow Board, whereby the Vapour, at the Bottom, is driven out of the Grotto.

About Half an Italian Mile from the Lake of *Agnano*, is a Valley of about six Miles in Circumference, in which is a pleasant

pleasant Forest, and three Lakes. This Spot is called *Astru-
ni*, and here the Vice-roys take the Diversion of Hunting.

On an Eminence, near this Forest, is a Tower from whence there is a most charming Prospect over the circum-
jacent Country. In returning from *Lago d'Agnano*, on the Left, towards the Sea-coast, you have a Sight of the Island *Nisida*, rising above the Surface of the Sea, like a Moun-
tain, with a Tower on the Summit.

Towards the South of this Island is a small Harbour, called *Porta Pavone*.

The Lazaretto is built on a Rock near this Island, being the Place where Quarentines are performed, on Account of the Salubrity of the Air, formerly remarkable for its noxious Exhalations.

About three *Italian* Miles from the Extremity of the main Land, lies the Island of *Caprea*, sufficiently noted for the dissolute Life of *Tiberius* in his infamous Retreat.

This Island has its peculiar Bishop, the greatest Part of whose Revenue arises from Licences to hunt and catch Birds, as Quails, Turtle-doves, and the like; great Numbers of which, in Spring and Autumn, repair thither.

On the Right, nearer to *Puzzuolo*, lies *Monte Secco*, on which are only a few small Shrubs, and a Kind of Broom. The Summit of this Mountain, which was anciently in the Form of a Cone, is now sunk into a concave Oval, whose Conjugate, or shortest Diameter, is about 1000 Feet, and its Transverse, or longest, 1246. It is generally known by the Name of *Solfatara*.

A Lover of natural Curiosities must be highly delighted here; as he may see *Vesuvius* in Miniature, without any apparent Danger or Trouble. Though *Vesuvius* is two *German* Miles distant from *Solfatara*, these two Volcano's have a Communication with each other; it being observed, that the Smoke, Heat, and Force, of the subterraneous Fire, is less violent in *Solfatara* when *Vesuvius* rages, and affords a Vent to the sulphureous Vapours; whereas, on the other Hand, the Heat of the former increases, when the latter is at Rest.

On the Surface of this Mountain, are several Fissures or Cracks emitting Smoke; in Proportion as they are extended, the Heat is increased, so that at last it becomes insup-
porta-

portable. A Sword, or other Piece of Iron, being held over one of these Spiracles, a sweetish Kind of Fluid drops from it; but a Piece of Paper is not the least moistened, though confined for a long Time over one of the Chafins; but becomes very dry and stiff. The Stones near these Holes and Cracks seem to be in continual Motion; and small Stones, dropped into these Holes, are ejected to the Height of twelve Feet, and sometimes thrown on one Side, like the more ponderous Masses from *Vesuvius*. In some Places the Sand, by the Force of the Vapours, springs up and down near the Spiracles, like the Sparkling of Cyder or Champagne.

The Stones near these Apertures are covered with a yellow Substance, resembling the Yolk of an Egg boiled hard, with a white Efflorescence, or Bloom, upon it, which they say is the Sal Ammoniac.

The Surface of the Soil and Stones are of a whitish Colour, and the latter, soft, brittle, warm, and impregnated with Sulphur Vivum, when first taken out of the Earth. At the Time I visited *Solfatara*, some Workmen were employed on a Vein of a greyish Kind of Ashes, intermixed with whitish sulphureous Stones, several Feet in Thickness. These Ashes exactly resemble those ejected by Mount *Vesuvius*, in extraordinary Eruptions, and which have been known to cover the Streets of *Naples* five or six Inches deep. These Ashes of *Solfatara* seemed moist and cohesive, but were not attracted by the Magnet, owing, in all Probability, to the sulphureous Particles. They also, besides Sulphur, extract Vitriol of a sapphire Colour, better than that of *Rome*, and also the best Kind of Alum. The large leaden Kettles, used in this Operation, are not heated by a culinary Fire, but by the natural Heat issuing through the Holes in the Ground, over which the Vessels are placed. Besides these, this District yields excellent Gypsum, and of the Earth itself they make Vases and Cups, which are drank out of, and reckoned very beneficial in several Disorders. The hot Vapour, issuing through these Apertures, is said to be of great Use in Pains of the Eyes, Ears, Limbs, and Stomach; the Head-ach, bilious Fevers, and Sterility.

In this Valley was formerly a boiling Lake of black Water, the Ebullition in which sometimes rose upwards of ten Feet high: But nothing of this is now to be seen, nor is there

there any Rivulet on the Surface of the Ground, in all this Plain. There are, indeed, subterraneous Rivers, one of which directs its Course towards *Puzzuolo*. The Soil hereabouts is so hollow, that it is dangerous Riding over it. On a Spot near the Place where the sulphureous Stones are dug, I caused a Hole to be made a Foot and a Half deep, and a Stone, weighing about fifteen or twenty Pounds, to be thrown into it; upon which a rumbling Noise was immediately perceived under the Ground, like that of Thunder, or the Discharge of Cannon at a Distance; and from the long Continuance of the Sound, and its various Repercussions, it was natural to conclude, that it was reflected thro' a great many Caverns. In several Places, by only stamping on the Ground with the Foot, the Effect was exactly like that of striking against a Vault. The sulphureous Effluvia of *Solfatara* frequently reach as far as *Naples*, and tarnish the marble and silver Utensils.

The Ancients, misled by poetical Fables, were of Opinion, that the Giants were confined in the Abyss under the *Solfatara*, and that the Effluvia from the Earth was owing to their Eructations. Even *Dio* himself says, that these Giants often appeared, both by Day and Night, before some dreadful Eruption of Mount *Vesuvius*. Nor has Christianity itself banished these Chimeras; a thousand idle Stories are told of Spirits frequently appearing on the Borders of this Mountain, and uttering doleful Lamentations: Whence the Vulgar conclude, that these Spiracles extend, either to Hell, or, at least, to Purgatory. Nor are the *Capuchin* Monks, of a neighbouring Convent, wanting in their Endeavours to propagate such ridiculous Tales. Their Church is built on the Spot where *St. Januarius* is said to have been beheaded. A great Heat is continually perceived in this Structure, and principally issues from some Holes before the high Altar. Here is an elegant marble Bust, supposed to represent *St. Januarius*, and said to be the Work of a Pagan Artist, from the mere Description of that Saint, given him by the devout Women who gathered up his Blood. This Bust serves as an Original for all Sculptors and Painters in their Statues or Portraits of *St. Januarius*. In a Ring on a Finger of this Statue, is a Ruby about the Size of a middling Nutmeg, and some large Emeralds, on a Crucifix,

hanging on its Breast. In 1697, Cardinal *Giacomo Cantelani* embellished the high Altar with a fine Bas-Relief in Marble, representing the Martyrdom of St. *Januarius*, done by the celebrated Sculptor *Vaccaro*.

The Walls of the Sacristy are covered with nitrous Efflorescence. The Monks in order to procure cool and wholesome Water, have placed a Cistern on a Pillar in the Middle of the Convent; and to intercept more effectually the hot sulphureous Exhalations, below it is a Cavity walled round, and filled with Water. In the Garden are beautiful Hedges of Myrtle, together with the Entrance of a Cavern, said to reach from *Puzzol* to the *Lago d'Agnano*, but now intirely in Ruins. Formerly, a Statue of St. *Januarius* was placed before it; but, by some Accident, it fell down, and was broken to Pieces.

Not far from the Church of St. *Januarius* is an Amphitheatre, called *Coliseo*, said anciently to have stood in the Center of *Puzzol*, but at present is near a Quarter of a Mile distant from it, whence an Idea may be formed how greatly this Place has declined from its former Extent and Beauty. This Amphitheatre is of an oval Figure and built of Brick; its Length a hundred and seventy-two Feet, and its Breadth eighty-eight. It has, indeed, been greatly damaged by Earthquakes; but the two lowest Galleries are still in pretty good Condition. Near the Entrance of the Amphitheatre is the Prison of St. *Januarius*, but now converted into a Chapel.

Not far from the Amphitheatre, are a great many subterraneous Vaults contiguous to each other, which the common People call a Labyrinth; but the Learned suppose it to have been a large Reservoir, which supplied the ancient City of *Puzzol* with Water.

A little nearer *Puzzol* is a large Vault, which also seems to have been a Reservoir; supported by eleven Pillars, covered over with a thin Crust of Tartar from the Water; it is, at present, used as a Wine-cellar.

Puzzol is eight Italian Miles from *Naples*, and derives its Latin Name, *Puteoli*, either from a sulphureous Vapour; or the great Number of *Putei* or Pits made here, by carrying on the Sulphur-works, and digging for Sand, which was here anciently found under Water, and very good for Buildings.

The

The Situation of the City is on a Declivity, and the many beautiful Stones, thrown up by the Sea on the Shore, are a sufficient Proof of its former Wealth and Splendor. Many of them are, indeed, of a blue or red Colour; but others are Verde Antico, Porphyry, &c. and seem to have been used in Mosaic Works; among them are also frequently found Agate, Cornelian, Amethyst, Jasper, Onyx, Beryl, Lapis Lazuli, and the like; and many of them Cameo's; and Intaglio's.

This City has suffered very much from the Devastations of War, Inundations, and Earthquakes, especially from the latter, in the Year 1538.

In the Market-place, on the *Piazza di D. Pietro di Toledo*, is a Fountain decorated with a fine Statue of St. *Jacobi*; and an ancient Roman Monument dug up in 1704, without the City; the latter is nine Palms in Height, and of fine Marble, representing a Roman Patrician in a Toga; it is placed on a Pedestal five Palms high.

Near this is another antique Statue, representing a young Man in a Roman Toga; but less than the former, being only five Palms in Height, without the Pedestal.

Not far from the House of Signior *Migliarese*, in the said Square, is an antique Pedestal, found in 1693; it is of white Marble, seven Palms in Breadth, and five in Height, adorned with fourteen Figures in Bas-Relief, which are said to represent the same Number of Cities in *Asia Minor*, to which the Emperor *Tiberius* sent very liberal Supplies, when overthrown by an Earthquake. The Names *Philadelphia*, *Tmolus*, *Cyme*, *Hierocæsarea*, *Mostene*, *Ephesus*, *Myrina*, *Cybyra*, and *Temnos*, are still legible under some of the Figures; and the others must have been *Ægæ*, *Cumæ*, *Apollonia*, and *Hircania*.

Orosius and *Cæsar Baronius* suppose that this Devastation happened at the Time of our Saviour's Crucifixion; but, not to mention that the twelve Cities were destroyed in the Night, it happened, according to *Tacitus*, in the 3d Year of *Tiberius*, and, consequently, about fourteen Years before the Death of our Saviour.

Probably, the Statue of *Tiberius*, formerly placed on this Pedestal, is still buried in the Earth, near Signior *Migliarese*'s.

rese's House. This elegant Antique was found by digging a Cistern for the Reception of Oil.

Not far from the Cathedral, in the Wall of a House belonging to one *Calzola*, are four *Turkish* or *Saracen* Epitaphs, cut on Marble in *Arabic* Characters. These prolix Inscriptions, according to *Montfaucon*, besides the Particulars relating to the Persons, in Memory of whom they were set up, contain many Sentences out of the Alcoran, concerning Death and a future State.

The Cathedral of *Puzzol* is built of large Blocks of Marble, and was formerly a *Pagan* Temple; but long since converted in a *Christian* Church, and dedicated to St. *Proculus* and St. *Januarius*, whose marble Statues are erected in the Middle of the Church.

On the left Hand, at entering the Church, is a beautiful Altar of inlaid Work, and on it a superb Tabernacle, profusely adorned with Lapis Lazuli; over the high Altar, the Martyrdom of St. *Januarius* is exquisitely painted. *Puzzol* glories in being the Place where the first *Christian* Community in *Italy* was formed; for St. *Paul*, in his Journey to *Rome*, found Brethren in this City.

Puzzoli has a very commodious Harbour, and in it fourteen Piers, rising above the Surface of the Water, which were, in the Time of the *Romans*, joined together by Arches. The Pillars are built with large Blocks of that Species of Stone called *Piperno*, faced with Brick-work; and the Interstices are filled up with a very hard Mortar made with *Puzzoli* Sand.

On the Sides of these Pillars are Stones of an enormous Magnitude, perforated with Holes for fastening Ships. These Pillars greatly break the Force of the Waves, and are, by many, taken for a better Security than a continuous Mole, as the Accumulation of Sand is not so much to be apprehended, the Waves washing it back again through the Intervals between the Piers. Some will have these Pillars to be the Remains of an ancient Bridge, and the common People usually call it *il Ponte di Caligula*, imagining it the Ruins of the Bridge built by that Emperor, from *Puteoli* to *Buiae*. This Error, which *Burnet* has adopted, is plainly refuted by *Suetonius* (*Vita Calig. c. 19.*) for he says, that the Structure built by *Caligula* was only a Bridge of Boats, reach-

reaching from *Baia* to the *Puzzoli* Mole, and covered with Earth; consequently, the Piers in the Sea, before *Puzzoli*, are evidently distinguished from the moveable Bridge of *Caligula*. Besides, the same Author calls it *Moles*, a Name still applied to all Assemblages of Rocks and Stones, for the Security of a Harbour.

There were formerly twenty-five Piers remaining of this Mole, but at present many of these do either not appear above the Surface of the Water, or have been intirely washed away by the Violence of the Waves.

The Sea, in this Neighbourhood, abounds in Fish, and, particularly, has great Plenty of those of the testaceous Kind.

The Road on the Right, towards the *Grotta del Cane*, and the *Lago d'Agnano*, is neither the nearest nor pleasantest Way from the Grotto of *Pausilypo* to *Puzzoli*: That, therefore, which turns on the Left, through a broad Row of Trees towards the Sea, and afterwards runs along the Coast, should be chosen. Here you leave the barren Mountain of *Olivano* on the Right, and a Traveller is very agreeably surpris'd to see a commodious Road for Horses and Carriages carried through a waste and rocky Country, formerly the Haunt of Sea-fowl: This Alteration, as appears from an Inscription on a Stone erected on the Road, was made in the Year 1571.

Several warm Baths, impregnated with Alum, Copper, and Iron, are found along the Coast; and, about five hundred Paces from *Puzzoli*, is a Hole dug in the Ground about two Feet deep, in which Persons afflicted with the Gout, Rheumatism, or Pains in the Limbs, are laid, and the Part affected covered with Sand; when this becomes too hot, they cool it, by pouring on it Sea-water. This Method, when repeated, is said to prove very efficacious.

The Curiosities already described should be seen the first Day, and the following appropriated for the Journey to *Cumæ*, and the other neighbouring Places. Without an Antiquarian, a Stranger would reap very little Advantage; but there is no Difficulty in finding these at *Puzzoli*, with whom the first Day should be spent at the Grotto of *Pausilypo*, and the next at *Puzzoli*. The usual Gratification to

an Antiquarian, for his Trouble, is between ten and fifteen Carlini, which is about four or five Shillings.

A little without the modern *Puzzoli*, are the Walls of an ancient Structure, said to be the Ruins of *Cicero's Villa*, where the Body of the Emperor *Adrian* was deposited, till the Senate of *Rome* built a Temple near *Puzzoli* for its Reception. *Pliny* (*Hist. Nat. Lib. XXXI. c. 2.*) informs us, that this Seat, famous for its fine Portico and Grove, stood near the Sea, between *Puzzoli* and the *Lago d' Averna*.

At present, this celebrated Villa is converted into a Cow-house. Not far from hence are the Ruins of another old Edifice, said to have been the Seat of *Lentulus*.

The Wine produced on the Mountain *Gauri*, in this Neighbourhood, formerly so highly celebrated by *Jurvenal*, *Sidonius Apollinaris*, *Galen*, and *Statius*, is at present extremely degenerated, and the Spot, formerly covered with Vineyards, now a barren Tract. It is called *il Monte Barbaro*, either from the Poorness of the Soil, or the long Possession of it by the *Saracens*. On this Hill, however, the *Franciscans* have a Convent, from which is a most enchanting Prospect. The common People are strongly persuaded that vast Treasures are hid in this Mountain, and guarded by evil Spirits, for which Reason many of them endeavour to procure their Favour by Incantations.

Opposite to *Monte Barbaro*, is the *Monte Nuovo*, which rose suddenly in the Night between the 19th and 20th of September, 1536, during a dreadful Earthquake, by which the whole Neighbourhood was laid in Ruins, and the subterraneous Fire, opening a large Chasm in the Ground, threw out such vast Quantities of Stones, Ashes, Bitumen, and Sand, that in twenty-four Hours, this Mountain, whose perpendicular Height, is four hundred Rods, and its Circuit three *Italian Miles*, was formed. *Hieronymus Borgia*, who saw this new Mountain at its first Appearance, and wrote a Poem on it, dedicated to Pope *Paul III*, says, that it was thirty Stadia in Height. Many fruitful Fields, Houses, Cattle, and Men, were destroyed by this Convulsion of Nature, and the Sea withdrew upwards of two hundred Paces from the Shore, leaving great Numbers of dead Fish strongly impregnated with Sulphur. The Edge of the first Aperture is still visible on the Mountain, though

now intirely filled up, and must have been an *Italian Mile*, in Circuit. Neither Fire, Sand, or Stones, were ejected after the first Formation of the *Monte Nuovo*.

It must be observed, that by the Eruption of this *Monte Nuovo*, besides the Destruction of the Suburbs and Hospital of *Tripergola*, even the greatest Part of the *Lucrine Lake* was filled, and, at present, has hardly any Water in it: Whereas it was in high Repute among the Ancients for its Fish, especially its fine Oysters. *Pliny*, in *Hist. Nat. Lib. IX. c. 8.* *Solinus*, *Cap. 17.* and others, tell a remarkable Story of a Dolphin, which, in the Time of *Augustus*, appeared in this Lake, and was rendered so tame by a young Man, that he could sit upon the Fish's Back, and often, in this Manner, cross the Lake from *Baia* to *Puteoli*.

The Road to *Cumæ* lies between *Monte Barbaro* and *Monte Nuovo*, the former being on the right Hand, and the latter on the Left. About Half a Mile from the *Lacus Lucrinus*, on the Left, is the *Lago Averno*, which, like Mount *Gauri*, is very greatly altered, but for the better. From ancient Historians we find, that no Fish could live in this Lake, the noxious Exhalations from which ascended so high, that Birds flying over it dropped down dead: But, at present, it abounds with all Kinds of excellent Fish; and Birds not only fly over it unhurt, but great Numbers of wild Ducks, and other aquatic Fowl, are seen upon it; and the neighbouring Parts produce fine Fruit, together with an excellent Sort of Wine.

The Emperor *Nero* intended to have made a broad and navigable Canal from *Averno* to *Ostia*, of which some Remains are still visible; but the Work was never finished.

Between *Averno* and the City of *Cuma*, is Part of the *Via Appia*, where two Hills are joined by Means of a stately Arch, called *Arco Felice*, built of Bricks; its Height is seventy Feet, and its Breadth fifty-five; the Passage under it is twenty Feet and four Inches broad.

After passing the *Arco Felice*, a narrow Way leads to the Remains of an ancient Temple, which, at present, is called *il Tempio del Gigante*, without knowing to what *Pagan Deity* it was formerly consecrated. Its Roof is divided into small quadrangular Compartments, like those in the Temple of *Peace* at *Rome*; and seems to have been formerly covered

vered with Plates of Metal, and other Ornaments. This Temple is thirty-six Palms in Length, thirty-three and a Quarter in Breadth, and about forty in Height. According to some, the colossal Statue at *Naples*, not far from the *Darsena*, called *il Gigante di Palazzo*, which seems to have been a *Jupiter Terminalis*, was dug up near the Front of this Temple.

Contiguous, on the left Hand, is a large Structure ninety six Palms in Length, and twenty-six in Breadth, with an Aperture in the Roof for admitting the Light; which, from the great Number of Niches in the Sides, where the Urns, with the Ashes of the Dead were deposited, is reasonably supposed to have been a *Pagan Sepulchre*.

The principal Part of the ancient City of *Cuma*, together with the Temple of *Apollo*, stood on a Hill, from which was an extensive Prospect. Of this City, so very famous in ancient Times, only a few Walls are now remaining.

The Country, in itself, is extremely fertile, especially towards *Torre di Patria*, where are vast Numbers of lofty Fig-trees.

This Place was anciently called *Linternum*, and destroyed by the *Vandals* in 455, after which this Tower was built on the Spot where the Tomb of *Scipio Africanus* formerly stood.

Below the City of *Cuma*, is a very large Cistern with a lofty Arch, in which are several Apertures for drawing out the Water: It is built of Free-stone, and, at present, quite dry. If we may conjecture from the Sound caused by stamping with the Foot against the Bottom, it has a Cavity under it.

On the opposite Side, towards the Sea-coast, is the Entrance of a Cave, said to have been the Residence of the *Cumæan Sibyl*. This Grotto, according to Antiquarians, is three *Italian Miles* in Length, extending to the *Lago Averno*, where it has another Entrance; but in several Places the Passage has been stopped up by Earthquakes; and at the End, near *Cuma*, there is no Possibility of advancing above two hundred Paces into it. This Part is of a considerable Height, pretty broad, and cut out of a Rock.

Between *Cuma* and *Miseno*, is the Lake *Acheron*, or the *Palus Acherusia*, so well known by the Ancients, and, from its

its black Water, called, by *Virgil*, *Palus Tenebrosa*, "the dusky Lake." In modern Times, a Canal, for the Benefit of its Fishery, has been made from the Sea into this Lake, and by this Means its Water greatly mended. The Fishermen live upon a little Island in the Middle of it, and mostly catch Eels and Barbels. In Summer, great Quantities of Hemp and Flax are put to mellow here, and it brings in annually, to the *Neapolitan* Hospital, *dell' Annunciate*, to which it belongs, between eight and nine thousand Scudi, the Sum for which it is farmed. At present it commonly goes under the Name of *Lago della Coluccia*, or *del Fusaro*.

From this Place is an indifferent and narrow Road (between Rocks, and over a steep Hill, where a Guard is continually kept) leading to the Ruins of *L. Piso's* warm Baths, and from thence to the Bay of *Baia*, which is in the Form of a Half-moon, and where Ships have a safe and delightful Retreat.

On the Shore, facing *Baia*, is an ancient Temple of *Mercury* called, also, *Truglio*, from *Trullum*, a Building with a circular Roof, exactly resembling the *Pantheon*, or *Rotunda*, at *Rome*, but of a less Size, not being above twenty-five common Paces in Diameter. It is intirely circular, with an Aperture in the Center for admitting the Light. Two Persons standing opposite to each other, and whispering with their Mouth close to the Wall, may converse with each other, without being overheard by the Company in the Center. Besides the round Aperture in the Top, this Temple has also four Windows. The Entrance to it is a Foot under Water, and the Pavement of the Temple generally overflown, or covered with Rubbish; in the Cupola is a large Crack.

Something nearer to *Baia*, is an octangular Wall of an ancient Temple of *Venus*, seven Palms thick, with eight large Windows; its inner Circuit is seventy-three Paces.

Behind this Temple is a Passage into a dark Apartment, hewn out of the Rock, called *la Stanza di Venere*, the Roof of which is decorated with Bas-Reliefs. These Pieces represent nothing immodest, being only mythological Stories and Emblems, as a Man pursuing a Woman, a winged *Cupid*, Swans, Fishes, and Foliages. The *Marquis de Cellemare* has stripped the Place of its best Pieces; a Centaur
has

has been carried from thence to *France*; and the Smoke of the Flambeaux, necessarily used in visiting such a dark recess, will, in Time, intirely disfigure the Statues. In a contiguous Chamber, to enter which you creep through a Hole, is a Tree formed by a Kind of Spar or Drop-stone, which some groundlessly take for a petrified Vegetable.

The voluptuous Manners of the ancient Inhabitants of this Country are sufficiently known. The Monuments which still remain, are an evident Proof of the Splendor and Beauty of this whole Coast, now almost destitute of Inhabitants. It must anciently have extended a great Way farther into the Sea; for, from *Baiæ* to the *Promontorium Penatæ*, may, in fair and calm Weather, be seen, under Water, a large paved Road, and the Remains of several stately Buildings, with their Portico's. Of the ancient City of *Baiæ*, which stood on this Coast, not the least Vestige is to be seen. The Fort lately built here, called *Baia*, stands on a Rock; but the Air is so unwholsome, that the Governor lies every Night at *Puzzoli*. Sometimes Prisoners are brought to this Fort, which is dreaded more than any other Place of Confinement in *Italy*. After passing a Precipice which projects over the Sea, you arrive at the Shore, where are the Remains of the Villa of *Hortensius*. Not far from this are the Rudera of a Temple of *Diana Lucifera*, as is conjectured from the Hounds and Stags which are cut in Stone.

Near *Hortensius's* Villa is an ancient Wall, said to have been the Monument of *Agrippina*, put to Death here by *Nero*, her own Son. Within it, to the left Hand, is a Chamber, to which you ascend by a Ladder, where are several Bas-Reliefs in Stucco, representing a Sphinx, a Griffin, and other Animals. A Bas-Relief, about two Feet high, on the Cieling, is said to represent *Agrippina*. Next to this is a small Apartment, where Antiquaries tell us her Remains were deposited.

Betwixt *Baiæ* and Cape *Miseno*, are also many other Antiquities: And, among the rest, a Statue of *Venus* twice as big as the Life, holding a Globe in one Hand, and three golden Apples in the other, was lately found.

On this Coast is also a Temple, called *Boaula*, or *Boalia*,
and

and ascribed to *Hercules*, who, according to the ancient Fable, brought hither the Oxen he had stolen in *Spain*.

That the *Elysiac* Fields extend towards the *Dead Sea*, is taken for granted: But, with regard to the exact Situation, Opinions are very different: However, all the Spots assigned for the Situation, besides the Fertility of the Soil which produces excellent Fruit and Wine, exhibit nothing uncommonly beautiful.

The *Mare Mortuum*, or *Dead Sea*, has a Communication with the *Mediterranean* only by Means of a small Canal, being every-where else separated from it by an artificial Dyke. Here are several Machines to prevent the Fish, with which it abounds, from returning to the Sea.

On the other Side of the *Mare Mortuum*, on the left Hand, lies the Promontory of *Misenus*, where are still the Remains of a Pharos, or Light-house: The Isthmus, at the Extremity of which this Tower is situated, is near the *Cape*, about two hundred and twenty Paces in Breadth from Sea to Sea; but further up, towards the *Dead Sea*, scarcely fifty. *Misenus* is said to derive its Name from a Companion of *Æneas*, who died and was buried here.

This Promontory is almost intirely hollow beneath, and particularly the *Grotta Traconaria*, by the Vulgar called *Dragonaria*, is worth taking Notice of; it is divided by twelve large Pilasters into five Walks or Isles, of which that in the Middle is the broadest; and, besides the Entrance, which is sixty-eight Feet, is a hundred and seventy-eight in Length; but the other four a hundred and seventy. They are all of the same Height, viz. twenty Feet. The four Passages which cut these Walks obliquely are of an unequal Length, and from a hundred and eighty to two hundred and twenty-four Feet. The Breadth of the Walks is about four Feet, and the Walls are of Free-stone. They were probably Reservoirs for fresh Water, which was here the more necessary, as Part of the *Roman Fleet* was stationed near *Miseno*, besides the Proximity of the *Portus Julius* to *Baia*.

Here are several Ruins, which shew that this Promontory was anciently covered with magnificent Buildings.

The City of *Miseno* was destroyed by the *Saracens* in the Middle of the ninth Century; so that no Remains of it are

now

now visible. The Distance between *Cuma* and this Promontory is five *Italian Miles*: Opposite to it are the Islands of *Procita* and *Ischia*, both producing Plenty of Fruit, and excellent Wine; with some delightful Spots for Hunting. *Procita* is six *Italian Miles* in Circuit, and contains about four thousand Inhabitants.

Ischia was anciently called *Enaria* and *Pitecusa*. Its Circuit, including the Projections of its several small Promontories, is eighteen *Italian Miles*, and lies two Miles from *Procita*. It formerly suffered greatly from fiery Volcano's, and particularly in the Year 1301. But for two or three hundred Years past, no Eruptions have happened; and the Smoke, seen here and there to issue from betwixt the Rocks, proceeds from the hot Springs and Baths, of which about thirty are still famous in this Island, besides several Sudatories in dry Grotto's or Vaults.

In returning from *Miseno*, on this Side the *Mare Mortuum*, is the *Piscina Mirabilis*, into which you descend by a Staircase of forty Steps, Half of which is, as present, in a ruinous Condition. Here is a Vault supported by forty-eight Pilasters, the Length of which is two hundred and fifty Palms, the Breadth a hundred and sixty, and the Height about forty. The Pilasters are in four Rows, forming five Walks. This, undoubtedly, was a Reservoir; and the thirteen quadrangular Apertures at the Top, in the Form of a Cross, were made for drawing out the Water. The Pavement is sloping towards the Center, for the more convenient Gathering of the Sediment.

The Tartar with which the Water was impregnated, has covered both the Bottom and the Pillars, as far as the Surface of it used to rise, with a Crust of such uncommon Hardness, that scarcely any Part of it can be separated from the Stone with a Hammer. The Mortar on the upper Part of the Pillars and Walls, where the Water has not reached, is far from being so hard: Whence appears the Mistake of those who imagine that the Incrustation with which the lowest Part of this Work is covered, is a particular Kind of Mortar, made of the Whites of Eggs and pounded Marble, used by the Ancients, the Secret of which is now buried in Oblivion.

It is not absolutely known who was the Founder of the *Piscina Mirabilis*. The most probable Opinion is, that it was made for the Conveniency of the Fleet at *Miseno*, or for watering the Gardens; for which Purpose, the Chambers near it, called *Cento Camerelle*, seem to have been designed. Besides, this Work, which greatly resembles the Labyrinths of *Puzzoli*, is lofty, and still in pretty good Condition; the Chambers or Apartments are long and narrow, but many of the Doors are fallen down.

In returning from *Baia*, the nearest Way to *Puzzoli*, is a Road running along the Borders of the Lake, and hewn through a Rock.

After passing the Remains of *Julius Caesar's* Palace, you pass through an arched Way cut through the Rocks, resembling a long Cavern, at the End of which are the celebrated warm Baths, or, rather, as they are commonly called, *Sudatorii di Tritoli*: To these are two Entrances, but afterwards divided into six long Passages, where the Heat is scarcely supportable, till you are, by Custom, inured to it. I would not advise any to go in without a Guide and Flambeaux, as it is not impossible but he may fall into dangerous Pits. In some Places are warm Springs, one of which, at the End of a long Passage of a hundred and twenty Paces, is so hot, that a Man can hardly bear his Finger in the Water, even after carrying it to the Mouth of the Passage. The Hospital of the *Annunciata* sends hither, thrice a Year, whole Caravans of Patients, and the Women have separate Sudatories to themselves. The Operation commonly lasts seven Days, and begins about the 20th of *June*. It is probable, that the Passages in the Rocks were at first made for discovering the warm Springs, of which sufficient Traces may be perceived in the open Sea, close by, and even on the Top of the Mountain: But very likely, on cutting Passages there, the Heat might not be so intense as it is at present; for in a few Minutes, if a Person be quite naked, he falls into a profuse Sweat. The Increase of the Heat might arise from the Admission of more Air. The Place has exactly the Appearance of a Mine, where the Passages are seven or eight Palms in Height, and four in Breadth. In particular Parts of it, the sulphureous Exhalations sometimes kindle into a Flame, which, though appearing inconsiderable, may

may not be approached without Danger. Before the Entrance into these Passages, and on the Road cut through the Rock, are six Apartments which serve for Sudatories, as the Heat can be communicated to them from the Passages.

The Sea washes the steep Rocks in which the Sudatories are formed; and the Sand at the Foot of the Mountain, and about four Inches Depth under Water, is very warm. Great Quantities of Sponge, Pumice-stones, and Balle-marine, are thrown up along this Coast; the last are a Kind of large round Balls, consisting of Filaments like Hair, and, in some Measure, resembling the Balls found in the Maws of young Calves.

From *Tritoli* it is proper to return to the *Lago Averno*, in order to view some Antiquities on this Side, as also the Entrance into the Sybil's Cave. From this Entrance to the other near *Cuma*, is four *Italian* Miles, through a lofty Passage which was anciently here; but Time and Earthquakes have produced such Alterations in it, that to get to the Entrance of the Grotto, one is obliged to crawl ten or twelve Paces along the Ground. Within it is a fine Vault hewn out of the Rock, near four hundred Paces in Length, then descend on the right Hand into another Passage, where the Heat is greater, and overflown with warm Water, so that there is no going any further without Boots: After wading through this, you come to another Apartment, where is a Kind of stone Trough; on the Walls are Figures made of little Stones, and Shells of various Colours, beautifully arranged. The Pavement is also Mosaic; but which cannot be distinctly seen, as it is covered with Water.

Here the *Lago Averno* is twenty-five Fathoms in Depth, and almost surrounded with a rising Ground.

On the Banks of this Lake, as you come from the Seashore, and on the right Hand, are the Remains of an old Building; it is octangular on the Outside, but the Inside is a perfect Circle, about thirty-six Palms in Diameter. The Roof of it is fallen in.

On the Side of the *Lucrine* Lake, towards the Sea, is a Hill with a deep Rent on its Summit, called *il Monte di Christo*, from its being fondly imagined, that this was the

LUCRINE LAKE. 331

the Passage through which our Saviour descended into the *Limbus Patrum*.

All these Curiosities, exclusive of the Islands, take up a Circuit of thirty-five, or forty *Italian Miles*, so that a View of them can hardly be taken in one Day. The narrow stony Roads here being hardly practicable by a Carriage, the best Way for making this Excursion is with a Saddle-horse, which may be hired for six Carlini, or two Shillings Sterling a Day.

End of the THIRD VOLUME.



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Chilings Sterling a Day.

End of the Third Volume.



Roman Palm - 8 Inch² - 3 lines
seepal. 66

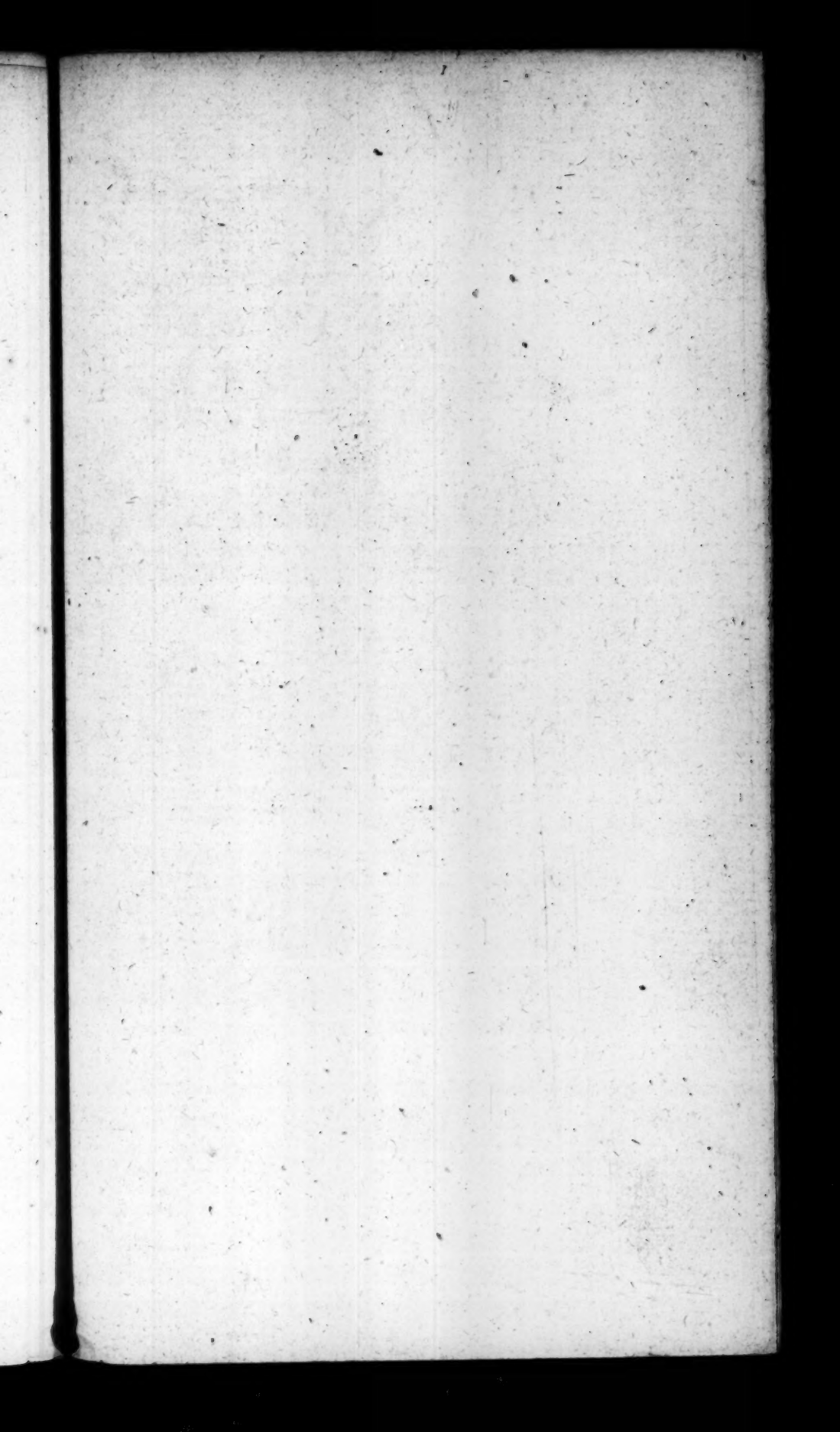
Dimensions of S. Peter's 66 & foll:

Mosaic work ——— 81

Salican Palace ——— 84

Money & value 322, 294, 293, 180

Medals & their Preservatⁿ ——— 181



1049. f 13

A

Amphitheater V. 4. 125. V. 3. 216.

Accidents extra: V. 4. 240.

Asparagus. V. 4. 335.

As. V. 1. 132.

Aqueduct V. 4. 10.

Artichokes. V. 4. 14.

Amber V. 2. 177

Angelo. Mich: V. 2. 206.

Asbestos. V. 3. 94.

Angelo S^r V. 3. 101.

Arch Vol. 3. 323.

Aqua fortis V. 3. 133.

Arts. V. 3. 181. 261.

B

Birds V. 1. 64. 102

Buildings V. 1. 87. 128. V. 2. 157. 198. ~~205~~.

Bells. V. 1. 128. V. 4. 224. 277. 305

Barometer. V. 1. 191

Bombs V. 2. 19

Burial. V. 2. 34. V. 3. 70

Barros. V. 2. 45.

Boethius V. 2. 119.

Bridges V. 2. 138. V. 4. 4. 268. 4, 121. 178.

Beggars V. 2. 141.

Books V. 3. 10. 93. 95. V. 4. 75. 124. 139. 278. 297. ³²⁵

Baths V. 3. 36.

Barclay V. 3. 55

Baiaæ V. 3. 326.

Borghese V. 3. 183.

Bucentaur. V. 4. 159.

C

Customs. V. 1. 15. 65. 202. V. 4. 312. 327.

Conduits. V. 1. 42. 83.

Churches V. 1. 87. 128. V. 3. 24. 37. 33. 38. 62.

Charles 12. Swed. ⁶⁵ V. 1. 159.

Clergy. V. 2. 5. 43. 105. 214. V. 3. 275. V. 4. 200.

Confiscation V. 2. 62.

Corpus Christi V. 2. 238.

Cardinals. V. 2. 251. V. 3. 102.

Conclave V. 2. 260.

Chymistry. V. 3. 16.

V. 3. 293.

Coin - V. ^{V. 1. 15} 3. 18. 180. V. 4. 97. 8. 222. ² 299. 327. 341.

Catacombs. V. 3. 113. 289.

Cross. V. 3. 119.

Coliseo. V. 3. 217. 318.

Cloacæ V. 3. 221.

Columns V. 3. 222. V. 3. III. 222. 291. 306. 320.

Cicero. V. 3. 243.

Cave. V. 3. 274. 311. 313. 324. 329. V. 4. ^{12.} 209. 220.

Cataracts. V. 4. 8

D

Dogs. V. 2. 135.

E

Earthquake. V. 3. 244. 251. 263. 298. 326.

Echo. V. 4. 104.

Eunuchs. V. 4. 26.

Fossils V. 1. 107. F.

Frauds. V. 1. 148. 216. V. 2. ^{38. 40. 41.} 43. 193. 236. 238.

Fortificatⁿ. V. 2. 20.

Florentine Work. V. 2. 115. 171.

3. 62. Fornices or Stews. V. 2. 279.

Fosti Consulares. V. 3. 152.

200. Farnese. V. 3. 164.

Frogs. V. 4. 271.

Fish (in stones) V. 4. 11. 212. 220.

Grain. V. 4. 297. G.

Gems V. 2. 103. 44. 297. V. 1. 13. 140

Gloves. V. 2. 263.

Galleries. V. 3. 158.

341. Grotto. see Cave.

Gazette V. 4. 173.

Giant. V. 1. 24. 107. 199.

H.

Hogs V. 1. 33.

Herons see Birds.

0. Hermitage. V. 1. 153.

Horses. V. 2. 193. 273.

220. Hercules. V. 3. 161. 212.

I.

Ignatius & Jesuits. V. 3. 5. 33.

Inquisition. V. 2. 47. 281.

Indulgencies V. 2. 57.

Januarius. V. 3. 286.

Islands floating V. 3. 215.

^{L.}
Lateran. V. 2. 25. 185.

Livy. V. 2. 241.

Lake. V. 3. 215. 312. 323. V. 4. 213.

M

Monster. V. 1. 46.

Mountains. V. 1. 140. 190. V. 3. 322.

Machine. V. 1. 236. V. 2. 193. V. 4. 247. 262

Money V. 2. 146. 161. 212. 222. V. 3. 269. 293

Mule. V. 2. 190.

Meridian L: V. 2. 37.

Mosaic. V. 3. 65. 72. 81. ~~92. 108. 122. 177. 300~~ 202

Marforious. V. 3. 154.

Marly. V. 3. 206.

Medals. V. 3. 219. V. 4. 104.

Mushrooms. V. 3. 251.

Magnet V. 3. 256. V. 4. 87. 297.

Mines V. 3. 272. V. 4. 214.

Mile V. 4. 213.

Measure V. 4. 4. 16. 126. 213. 224.

Mary. V — V. 1. 52. V. 3. 53. 288. 296.

Monuments. V. 2. 244.

^{O.}
Obelisk — V. 3. 29. 63. 176. 226.

Object (seen far) V. 4. 171.

P

Palaces V. 1. 87. 128. V. 3. 135. 209.

Pictures. V. 1. 137. 151. V. 2. 205. 219. V. 3. 60. 87.

Popè V. 2. 231. 248. 249. 252. V. 3. 29. 31. 37

78. 146.